



## PROFESSIONAL NOTICES.

**MISS VINNIE BEAUMONT (Soprano).**

(Compass, A to C.)  
For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

**MADAME BELLAMY (Soprano).**

For Oratorio and Ballad Concerts, St. Leonards, Selborne Road, Handsworth, Birmingham.

**MISS FRASER BRUNNER (Soprano).**

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St. or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

**MISS EFFIE CHAPUY (Soprano).**

(Medalist, Royal Academy of Music.)  
For Oratorios, Cantatas, Classical and Ballad Concerts, Banquets, At Homes, and Receptions, &c. Address, 3, Great Ormond Street, W.C. Press opinions forwarded.

**MADAME CARINA CLELLAND (Soprano).**

(Of the Royal Albert Hall and Crystal Palace Concerts.)  
For Concerts and Oratorios, address, 73, Athol Road, Manningham, Bradford, Yorkshire.

**MISS HARRIET COOPER (Soprano)**

(Hon. Cert. R.A.M.).  
For Oratorios, Concerts, &c., address, Lendal, York.

**MISS MARJORIE EATON (Soprano).**

For Ballad and Orchestral Concerts, Oratorios, Cantatas, Recitals, &c., address, 237, Katherine Street, Ashton-under-Lyne.

**MRS. S. FORD (Soprano).****MR. S. FORD (Tenor).**

For Oratorios, Concerts, &c., address, 40, Darlington Street, Wolverhampton.

**MISS FLORENCE LANE FOX (Soprano).**

Oratorios, Ballad Concerts, address, Messrs. Novello, 1, Berners St., W.

**MISS FUSSELLE (Soprano).**

Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.  
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

**MISS MARIE GANE (Soprano), cert. R.A.M.**

48, Stanford Road, Kensington, W., and Montpelier, Bristol.

**MISS CLARA LEIGHTON (Soprano).**

For Oratorios, Operatic or Ballad Concerts, address, 6, Tavistock Place, Tavistock Square, W.C.

**MISS HARRIET ROSS (Soprano).**

For Concerts, Lessons, &c., 122, Barnsbury Road, Islington, N.

**MADAME CLARA WEST (Soprano).**

**MISS LOTTIE WEST (Contralto).**  
Beethoven Villa, King Edward Road, Hackney.

**MISS JENNIE WINKWORTH (Soprano).**

For Oratorios, Concerts, &c., address, 30, Alfred Place, Camp Road, Leeds.

**MISS CLARRIE JONES (Mezzo-Soprano)**

(R.A.M., C.S.T.C.L., Pupil of Professor Goldberg.)  
For Italian, Operatic and Ballad Concerts, Organ Recitals, &c., address, 6, Upper Bedford Place, Russell Square, London.

**MISS ALICE BERTENSHAW (Contralto).**

For Oratorios, Concerts, &c., 281, Fairfield Rd., Droylsden, Manchester.

**MISS LOUISA BOWMONT (Contralto).**

(Principal of St. Peter's, Manchester.)  
Address, 51, Mercer Street, Hulme, Manchester.

**MISS ISABEL CHATTERTON (Contralto).**

Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsbury, N.

**MADAME EDITH CLELLAND (Contralto).**

For Concerts, Oratorios, &c., address, 88, Carter Street, Greenheys, Manchester.

**MDLLE. JOSÉ D'ARCONVILLE, R.A.M.**

(Contralto; of St. James's Hall and London Concerts.)  
For Oratorio, Italian Operatic, and Ballad Concerts, At Homes, &c., Seymour View, Old Trafford, Manchester.

**MADAME TALBOT LEGG (Contralto).**

For Concerts, &c., 94, Lenthall Road, Dalston.

**MISS NELLIE LEVEY.**

("A charming singer."—*vide* Press.)

(Pupil of Mr. F. Walker.)

Is at liberty for Dinners, Soirées, Concerts, &c., for the forthcoming Season. Address, 12, Red Lion Square, Holborn, W.C.

**MISS MARGARET LEYLAND (Contralto).**

For Oratorios, Concerts, At Homes, &c., address, 51, Plymouth Grove, Manchester. Terms, Press opinions, and vacant dates, on application.

**MISS LONSDALE (Contralto).**

Certificate R.A.M.  
For Oratorios, Concerts, &c., address, 16, De Grey Street, York.

**MISS PATTIE MICHIE, L.A.M. (Contralto).**

(Pupil of Signor Schira.)  
For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

**MISS KATE MILNER (Contralto).**

(Of the Guildhall School of Music.)  
For Concerts, Oratorios, Lessons, &c., 77, Macfarlane Road, Shepherd's Bush, W.

**MISS CONSTANCE POOCK (Contralto).**

For Oratorios, Ballads, &c., address, 4, Valentine Street, Norwich.

**MADAME LEONORA POPLE (Contralto).**

(Medalist of the R.A.M., and pupil of Mr. Frederick Walker.)  
Is open to engagements for Concerts, Oratorios, &c. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MADAME ARNOLD POTTER (Contralto).**

Sidney House, 257, Cambridge Road, E.

**MISS JEANIE ROSSE (Contralto).**

2, Westmoreland Road, Bayswater, W.

**MISS SANDERSON (Contralto).**

For Oratorios, Concerts, &c., address, Casson Gate, Kewdale.

**MISS EDITH THAIRLWALL (Contralto).**

(Pupil of Madame Sainton-Dolby.)  
For Oratorios, Concerts, Teaching, &c., 5, Provost Road, N.W.

**MISS TOMBLESON (Contralto).**

Lymington Villa, Holly Park, New Southgate, N.

**MISS CLARA WOLLASTON (Contralto)**

(Pupil of J. B. Welch, Esq.)  
24, King Edward Road, Hackney.

**MISS ALICE WOLSTENHOLME (Contralto).**

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

**MR. HAYDN GROVER (Alto).**

3, Lower Porchester Street, Hyde Park, W.

**MR. NELSON STOKES (Alto)**

(St. Margaret's Lee, S.E.).  
For Concerts, Oratorios, Quartets, &c., 62, Reedworth St., Kennington.

**MR. VERNEY BINNS (Tenor).**

Address, 65, King Cross Street, Halifax.

**MR. CHARLES BREESE (Tenor).**

For Oratorio, Ballad Concerts, &c., address, 4, William Street, Walsall.

**MR. EDWIN BRYANT (Tenor),**

30, Lady Margaret Road, N.W.

**MR. RALPH DAWES (Tenor).**

For Oratorios, Concerts, &c., address, Gloucester Lodge, Montpelier Road, Ealing, W.

**MR. SINCLAIR DUNN (Scottish Tenor).**

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 11, Berners Street, W.

**MR. SYDNEY HERBERT (Tenor).**

Oratorio, Ballad Concerts, Dinners, &c. (London or Provinces).  
Address, Mr. Marriott, 295, Oxford Street.

**MR. WALTER HOWGATE (Principal Tenor)**

(Salisbury Cathedral).  
For Oratorios, &c., address, Highfield, Salisbury.

**MR. J. MELLOR (Tenor).**

Eccleshill, Bradford, Yorkshire.

**MR. FRANK PEACH (Tenor).**

*Répertoire* (Oratorio, Cantatas, &c.): "Mors et Vita," "Redemption," "Spectre's Bride," "Sleeping Beauty," "Rose of Sharon," "Three Holy Children," "Judas Macabaeus," "Messiah," "Creation," "Elijah," "Lobgesang," "Stabat Mater," "St. Mary Magdalen," "Daughter of Jairus," "Acis and Galatea," "Hereward," "May Queen," "Ancient Mariner," "Rose Maiden," &c.  
*Morning Post*: "In splendour bright" being admirably sung by Mr. Frank Peach.  
*Society*: "A special favourite being Mr. Frank Peach, a melodious tenor."

*Era*: "Mr. Frank Peach has a tenor voice of very pure quality."  
Address, personally or by letter, Messrs. Agate and Pritchard, Music Publishers, 68, Gracechurch Street, London, E.C.

**MR. JOHN JAMES SIMPSON (Solo Tenor)**

(Ripon Cathedral).  
For Oratorios, Concerts, &c., address, The Cathedral.

**MR. GEO. WADSWORTH (Tenor).**

For Oratorios, Concerts, &c., address, 5, Wood Place, Beeston Hill, Leeds.

**MR. CHARLES A. WHITE, R.A.M. (Tenor).**

For Oratorios, Cantatas, Operettas, Ballad Concerts, &c., 40, Fenwick Road, East Dulwich, London, S.E.

**MR. HENRY COATES (Baritone).**  
For Oratorios, Ballad Concerts, Church Festivals, address, 1, Alpine Terrace, Union Road, Clapham, S.W.

**MR. P. GORDON-HELLER (Baritone).**  
Address, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MR. W. J. INESON (Baritone).**  
Oratorios, Concerts, &c. For vacant dates, address, The Cathedral, Hereford.

**MR. EDWARD MILLS (Baritone).**  
(Pupil of J. B. Welch, Esq.)  
35, Knowle Road, S.W. (Also Concert Party.)

**MR. E. TAYLOR (Baritone).**  
Oratorios, Operatic, or Ballad Concerts, address, Lindley, Huddersfield.

**MR. H. MARTYN VAN LENNEP (Baritone).**  
For Concerts, Soirées, Lessons, &c., address, Savage Club, Savoy Street, Strand, W.C.

**MR. FERGUS ASQUITH (Bass).**  
For Oratorios, Concerts, &c., address, Cathedral, Wells.  
"Mr. Asquith possesses a rich and powerful voice, which he uses with great judgment."—*Iris* and *Mirror*.

**MR. ALBERT BROWN (Basso).**  
For Oratorio, Ballad Concerts, &c., address, 75, Church Street, Preston, Lancs.

**MR. EDWARD GRIFFIN (Bass).**  
(Of the Birmingham and Provincial Concerts.)  
For Oratorios, Ballad and Operatic Concerts, 108, King's Cross Road, London.

**MR. GEORGE HARRISS (Bass).**  
(Of the Birmingham and Provincial Concerts.)  
For Oratorios, Concerts, & Concert Party, 194, Deritend, Birmingham.

**MR. FRANK MAY (Bass).**  
(Evill Prize Holder and Medalist of Royal Academy of Music.)  
And the London Oratorio and Ballad Union under his direction.  
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.

**MR. ADOLPHUS PHILLIPS (Basso).**  
For Oratorios, Miscellaneous Concerts, &c., address, Magdalen College, Oxford.

**MR. HENRY PRENTON (Bass).**  
For Oratorio, Classical or Ballad Concerts, Dinners, &c. 39, Graham Road, Dalston, N.E.

**MR. B. RAMSBOTTOM (Bass).**  
For Oratorios, Concerts, &c., address, 26, Clipseston Street, W.

**MR. RICKARD (Bass).**  
(Pupil of Signor Pissuti.)  
For Oratorio, Opera Recitals, and Concerts, address, Halifax.

**MR. WILLIAM RILEY (Bass).**  
For Oratorios, Concerts, &c., address, Liversedge, Yorkshire.

**MR. EGBERT ROBERTS (Bass).**  
51, Pentonville Road, N.

**MR. JAMES B. SMITH (Bass).**  
(Of the Edinburgh and Newcastle Concerts.)  
Address, 3, St. Mary's Terrace, New Road, or the Cathedral, Peterborough.

**MR. HENRY SUNMAN (Bass).**  
For Oratorios, Concerts, At Homes, &c., address, Christ Church Cathedral, Oxford.

**MISS VINNIE BEAUMONT (Soprano), engaged:**  
October 5, Grimsby; 12, Batley; 17, Leamington; 19, Thorncliffe; 23, Lincoln; November 4, Congleton ("May Queen"); 23, Bolton; 24, Rushden ("Acis and Galatea"); 25, Crewe ("Hymn of Praise"); December 17, Ayr, Scotland ("Judas"); 18, Alloa, Scotland ("Judas"); others being arranged. Point House, Briggs, Lincolnshire.

**MADAME EMILIE CLARK (Soprano, compass G to C).** For Oratorios, Classical and Ballad Concerts, address, 2, Wellclose Place, Leeds. Engaged: October 6, 7, 8, 9, 12, 13, 14, 15, 16, 17; November 9, 10, 14, 30; December 7, 14, 15. Other dates pending.

**MISS ELEANOR FALKNER (Soprano).** Engaged for the following dates: October 24, Manchester; 26, Pendleton ("Judas"); 27, Stafford ("Judas"); 28, Wednesbury; November 9, Leicester; 28, Failsforth; December 12, Wolverhampton; 19, Newcastle; 22, Macclesfield ("Messiah"); 26, Manchester ("Messiah"). For vacant dates, Snow Hill, Wolverhampton.

**MISS BESSIE HOLT, R.A.M. (Soprano).** Engagements: October 1, Manchester; 3, Failsforth; 6, Oldham; 10, Blackpool; 19, Sheffield ("Messiah"); 21, Newcastle-on-Tyne; 22, Manchester; 24, Mossley; November 4, Liverpool; December 5, Bacup; 12, Burnley; 14, Ilkerton ("Judas"); 22, Hebden Bridge ("Messiah"); 25, Halifax (Selections from Oratorios). Other dates pending. Address, 128, Shelton Terrace, Lower Broughton Road, Manchester.

**MDME. LITA IARRATT (Soprano), of the** Birmingham Town Hall and Glasgow Choral Union Concerts, pupil of Mr. Wm. Shakespeare. Engaged: Albert Palace, October 16; Trowbridge, 22; Sleaford, 27; St. Leonard's (for Dr. Abram, "Creation"), 30; Luton, November 11; Aylsham, 18; Brig ("Creation"), December 22; Melton Mowbray and Walsall, &c., pending. For terms, &c., address, 95, Dalberg Road, Brixton, S.W.

**MISS JULIA JONES (Soprano)** has removed to 4, St. Thomas's Road, Finsbury Park, N., where all communications respecting Oratorios, Concerts, &c., should be addressed.

**MISS FANNIE SELLERS (Soprano).** Engaged: October 21, Middlebrook ("Holy City"); 22, Saltburn; 24, Preston; 28, Leeds; November 9, Todmorden ("Boadicea"); December 6, Ashton-under-Lyne (Ballads); 15, Ashton-under-Lyne ("Messiah"). Others pending. For terms, opinions, &c., address, Crag Cottage, Knarborough.

**MADAME LAURA SMART (Soprano)** requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts, be addressed, 28, Grove End Road, London, N.W., or, 56, Church Street, Liverpool.

**MISS SELINA HALL (Contralto)** is prepared to accept ENGAGEMENTS for Oratorios, Miscellaneous Concerts, &c. 127, Westbourne Grove, Bayswater, W.

**MISS HELEN LEE (Contralto).** Engaged: November 7, 9, 14, 28; December 5, 7; January 4, 11, 16, 18; February 1, 27; March 1, 15. Address, Messrs. Forsyth Brothers, Music Publishers, Manchester.

**MISS COYTE-TURNER (Contralto)** begs to announce her return to town. For terms and vacant dates please address, 96, Tollington Park, London, N.

**MR. W. A. FROST (Alto), of St. Paul's Cathedral,** is open to ENGAGEMENTS for Oratorio, in Churches and Concert-rooms; also for Ballads, Glee, or Pianoforte Solos, at Concerts, Banquets, &c. For terms, address, 16, Amwell Street, E.C.

**MR. GEORGE BANKS (Tenor).** Engaged: October 12, Batley; 28, 29, November 11 and 25, Hereford; December, Presteign; 9, Hereford. The Cathedral, Hereford.

**MR. CHARLES BLAGBRO' (Tenor),** having returned from his third highly successful tour through the United States, is at liberty to accept ENGAGEMENTS for Oratorios, Concerts, Soirées, &c. Address, 75, Lister Hills Road, Bradford.

**MR. HOLBERRY HAGYARD (Tenor)** will sing: October 27, Stafford ("Judas"); 29, Northampton ("Rose Maiden"); November 4, Luton ("Holy City"); 11, Luton (Ballads); 18, Aylsham (Ballads); 20, Birmingham Philharmonic Society ("Elijah"); 23, Canterbury (Ballads); 25, Crewe ("Hymn of Praise"); 30, Cambridge; December 3, Finsbury Choral Association ("Judas"); 9, St. Ives (Selection); 11, Walsall ("Creation"); 15, Oldham (Ballads); January 1, 1886, Glasgow Choral Union ("Messiah" and Miscellaneous); 15, Paisley ("Elijah"); March 4, Lancaster ("Redemption"). Other engagements pending. For terms, opinions of the press, references, &c., address, Trinity College, Cambridge.

**MR. JOHN M. HAYDEN (Principal Tenor of** Salisbury Cathedral), engaged: October 7, 9, 14, 17, 19, 20, 21, 22, 23, 26, 27, 28, 30. Address, 20, New Street, Salisbury.

**MR. ALFRED KENNINGHAM** begs to announce that his address is "Grovevale," Parsons Green, S.W., and that he is already engaged to sing, in Ballads, at Gloucester; Ballads, High Wycombe; Ballads, City (three nights); Ballads, Wood Green; Ballads, City; Ballads, Kensington Town Hall; "Last Judgment," St. Paul's Cathedral; Ballads, Swindon; "Messiah," Swansea; Ballads, City; "Messiah," Swindon; "Messiah," Lancaster; "Judas," Kendal; &c., &c. For vacant dates, address as above.

**MR. WILLIAM WINCH,** having returned to London from his tour in America, is now at liberty to accept ENGAGEMENTS for Concerts, Oratorio performance, &c. Communications to be addressed to Mr. N. Vert, 52, New Bond Street, W.

**MR. EDWARD MILLS (Baritone),** Pupil of J. B. Welch, Esq., can be engaged for Church (London or Provinces) Solo work for Christmas and other occasions. Would accept good Church permanency. 35, Knowle Road, S.W.

**MR. E. JACKSON (Bass), of Lincoln Cathedral,** is booking ENGAGEMENTS for coming season. For terms and vacant dates, address, Cathedral, Lincoln.

**MR. THOMAS KEMPTON (Bass).** Engaged: Sydenham (Miscellaneous); City (Ballad Concert); Paddington ("Messiah"); Holloway ("Creation"); Bow and Bromley (Ballads); Swindon (Ballads); Bishop Stortford ("Last Judgment"); City (ditto); St. Leonard's (ditto); Oldham (Ballads); Finsbury (Ballads); Barnet ("Messiah"); Enfield (ditto). For January, 1886, "The Elijah," "Creation," "Messiah," "Palestine," "Woman of Samaria," "Holy City," &c. Address, 52, St. Paul's Road, Canonbury.

**MR. WALLIS A. WALLIS (Bass).** "Possesses a powerful voice of good quality."—*Yorkshire Post*. Address, Willow Grove Hall, Leeds, and Mr. Stedman, 12, Berners Street, W.

**MR. ERNEST A. WILLIAMS** (Bass), of Crystal Palace and London Concerts. For Oratorios, Ballads, &c. Booked: Streatham, November 28; Yorks, December 7, 8; Devon, 22, 23; Banbury, January 7; Guildford, 20; Battersea, March 3, &c. *Repertoire*, Terms, &c., from American Bureau, 46, Leicester Square, W.C.

**MISS COSA GREGSON** (Solo Violinist and Pianoforte Accompanist). For terms, testimonials, &c., respecting Engagements, address, St. Neot's, Hunts.

**MISS CLARA TITTERTON**, Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 66, Paddenswick Road, Goldhawk Road, Hammersmith, W.

**MISS MARY E. CHETHAM** (Silver Medalist R.A.M.) gives LESSONS on VIOLIN and PIANO. Will accept ENGAGEMENTS for Concerts and At Homes. Address, 32, Gower Street, Bedford Square, W.C.

**MR. JAMES PECK**, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 36, Southampton Street, Strand, London, W.C.

**MR. BANTOCK PIERPOINT'S CONCERT PARTY**, for Miscellaneous Concerts or Oratorio: Miss Bertha Moore, Miss Clara Myers, Mr. Chas. Chilly, Mr. Bantock Pierpoint, Solo Violin, Mr. Frank Arnold; Solo Pianoforte and Conductor, Herr Gustav Ernest. Terms and all particulars on application to Mr. Pierpoint, 28, Osbornburgh Street, N.W.; or to Mr. N. Vert, 52, New Bond Street, W.

**THE MISSES PORTER'S CONCERT and DRAMATIC PARTY**.—ADA (Vocalist and Reciter), GERTIE (Violinist), AMY (Violoncellist), NELLIE (Flautist and Piccoloist), and Mrs. PORTER (Accompanist).—On Tour until November 14, then open to Engagements, together or separately. 17, Formosa St., Maida Hill.

**CONCERT PARTIES on TOUR**, in the Midlands, in December, January, and February, may communicate, stating lowest terms for small town and small room, to George Adcock, 11, Baxter Gate, Loughborough.

**MR. JAMES A. BIRCH** begs to announce that he intends carrying on a CONCERT and MUSICAL AGENCY at 162A, Strand, W.C.

**MR. BIRCH** will be glad to supply ARTISTS in all grades of the Profession, for Concerts, Oratorios, &c., on moderate terms.

#### TO CLERGYMEN.

**MR. BIRCH** having had great experience in Cathedral and Church-choir work, will be happy to advise on all matters relating to Church Choirs, Church Festivals, &c., and also to arrange for Parochial Concerts on very reasonable terms.

**NOTICE**.—MR. JOHN TOWERS' MANCHESTER QUARTET and CONCERT PARTIES can now be engaged for Town or Country. Address, 182, Oxford Street, Manchester.

#### MUSICAL INTERNATIONAL COLLEGE.

President: E. J. HOPKINS, Mus. Doc.

Principal: EDWIN M. LOTT.

Next LOCAL THEORETICAL EXAMINATION, November 30, 1885. Fees: Pass and Honours, 5s.; Pass or Honours, 3s. 6d. For requirements, apply to the Local Secretaries or to Hedley Carus, Esq. Hon. Sec., 270, Cornwall Road, Notting Hill, W. No. of Local Centres, 226. Silver Medalists for 1884: T. M. Meeres, E. Lightbound, E. S. Thacker; Bronze Medalists: J. Hunter, F. E. Bucknell, E. J. Johnston.

**QUEEN'S COLLEGE OF MUSIC**.—Established to prepare professionals for Concerts given and undertaken by the English and American Bureau, 46, Leicester Square, W.C. Examiners—E. Prout, Esq., B.A., and Professor Plumtree. Professors—Messrs. J. T. and B. Carrodus, E. A. Williams, W. Williams; Mesdames Carlisle, E. Barnett, and West. Elocution and Harmony Classes, &c. Prospectus of Manager.

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL FOR GIRLS** (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the school pay an entrance fee of one guinea. The fees payable in advance. Half-term begins November 10. Pupils entering are desired to attend for Examination on that day. Pupils wishing to join Violin Class to send in their names to Miss Macrone. F. J. HOLLAND, Chairman.

**KEBLE COLLEGE, OXFORD**.—An ORGAN SCHOLARSHIP (value £100 a year) will be offered for Competition on December 16. Candidates must be members of the Church of England, and prepared to read for the University Degree. They will be expected to read fairly at Sight, to transpose Hymn-tunes, and to accompany Gregorian Music. The Scholar elected must come into residence by January 22, 1886. For further details, apply to The Bursar, Keble College, to whom names must be sent by December 12.

## MRS. M. A. CARLISLE'S MUSICAL ART STUDIOS

12, PRINCES STREET, HANOVER SQUARE, W.

MRS. M. A. CARLISLE has the honour to announce that these Musical Art Studios are established to meet the requirements of Pupils, and to enable them to avail themselves of the opportunities thus afforded to take Lessons in the several branches of the Musical Art. Mrs. M. A. Carlisle is supported in her undertaking by the kind and cordial patronage afforded her by ladies whose names are here given, and who are personally cognizant of Mrs. M. A. Carlisle's great success in her own branch of the Profession.

#### PATRONESSES.

The Duchess of Wellington.  
The Countess Brownlow.  
The Countess of Malmesbury.  
Viscountess St. Cyres.  
Lady Brabourne.  
Lady Alice des Vœux.  
Lady Anne Murray.  
Lady Harriet Lindsay.  
The Hon. Mrs. Higginson.  
The Hon. Mrs. W. D. MacLagan.

Lady Brassey.  
Lady Acland Hood.  
Lady Fox-Young.  
Lady Ingfield.  
Lady Kennaway.  
Mrs. Manners-Lushington.  
Mrs. W. Gillilan.  
Mrs. Robert Smith.  
Mrs. Alfred Scott Gatty.  
Mrs. Arthur Bignold.

Mrs. M. A. Carlisle has been fortunate in securing the assistance of well-known Professors, whose names are appended. Lessons are given in Courses of twelve or twenty-four, thus avoiding the possible inconvenience of Terms of given periods; and, in making this arrangement, Mrs. M. A. Carlisle hopes to meet the wishes of ladies, gentlemen, and children taking Lessons in her Institution.

The yearly Students will study in given Terms of twelve weeks each.

#### LIST OF PROFESSORS.

PIANOFORTE.—Mr. G. Richard Betjemann, Mr. C. T. Corke, Mr. Richard Rickard, Mlle. Marie Heimlicher.  
VIOLIN.—Mr. Gilbert H. Betjemann.  
VIOLONCELLO.—Mr. Charles Ould.  
HARP.—Mr. John Thomas (Harapist to Her Majesty the Queen).  
Miss Edith Brand, A.R.A.M.  
ORGAN and HARMONIUM.—Mr. Frank Braine.  
GUITAR.—Miss de Lisle Allen.  
ZITHER.—Herr Curt Schulz (Zitherist to H.R.H. the Princess of Wales).

HARMONY.—Miss Edith Brand, A.R.A.M., Mr. F. Davenport.

ELOCUTION.—Miss H. Cowen, Mr. Ernest Williams.

STAGE INSTRUCTION.—Mr. Alfred Nelson.

OPERATIC CLASS.—Mr. Gilbert H. Betjemann.

BREATHING and VOICE PRODUCTION, SINGING, SIGHT-SINGING.

GLEE CLASSES.—Mrs. M. A. Carlisle.

CHORAL CLASS.—Mr. Frank Braine.

COMPOSITION.—Mr. Richard Rickard.

INSTRUMENTAL CLASS.—Mr. Henry Gadsby.

Prospectuses to be obtained at the Studios.

TERMS FOR YEARLY STUDENTS.—The year is divided into three terms. Tuition for thirty-six weeks in selected Studies, inclusive fee per annum, thirty guineas. Entrance fee, two guineas.

**BIRMINGHAM**.—The Midland Districts Branch of the LONDON CONSERVATOIRE OF MUSIC, Rochester Square, Hyde Park, opens at Colmore House, November 6, Prospectus, with list of Scholarships, one stamp. Lansdowne Cottell, Director.

**LORETTO SCHOOL.—A MUSICAL SCHOLARSHIP** of Ninety Guineas per annum, equivalent to free board and education, is offered. Candidates must be sons of gentlemen; they must have good Treble Voices; and a competent knowledge of music and be under 13 years of age. Address, J. W. Potter, Esq., Music Master, Loretto School, Musselburgh.

**DR. ALLISON** instructed by Post Candidates who passed RECENT EXAMINATIONS for MUS. DOC., OXON., October, 1885, and T.C.D., MUS. BAC., CANTAB., December, 1884; MUS. BAC., T.C.D., 1884; MUS. BAC., OXON., Cambridge 1st Mus. Bac. (1st Class); 1st Mus. Bac., Oxon., 1885, L.R.A.M. (1885), Local R.A.M. "With Honours" (1884, 1882, 1883, 1884, 1885), S.P.M. (1885), Advanced and every other Section, F.C.O., A.C.O. (1885), L.T.C.L., A.T.C.L. (1885). DR. ALLISON'S Pupils have sometimes been the only Candidates who have passed certain Examinations (including that for the Mus. Doc. Degree) and have won GOLD MEDALS for excellence in Harmony and Pianoforte Playing at Manchester this year (1885). More than 140 of them have been successful at Musical Examinations. Theory, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

**MR. F. J. KARN**, Mus. Bac., Cantab., prepares Candidates for Musical Examinations by post. Successful results at Coll. of Organists' Examinations, 1885. Terms very moderate. Address, Cobham, Surrey.

**MR. ARTHUR J. GREENISH**, Mus. Bac. Cantab., F.C.O., A.R.A.M., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Acoustics, &c., taught personally or by correspondence. Candidates prepared through post for Musical Examinations. 23, Maitland Park Road, Haverstock Hill, N.W.

**MR. C. FRANCIS LLOYD**, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Market Place, South Shields.

**DR. CROW**, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.



**MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M.** in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest success—Camb. Mus. Bac. Prelim., first in First Class. Ashburne, Derbyshire.

**H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L.** gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by correspondence, and Prepares Candidates for Musical Examinations. Address, Dr. Harding, Sidmouth.

**DR. TAYLOR, F.C.O., L.Mus.,** prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

**TUITION, by CORRESPONDENCE,** for the Musical Examinations held by Trinity College, London, the College of Organists, Preceptors, and the Universities. Single Subjects taught. Full particulars from James Jennings and Co., Deptford, London.

**HARMONY and COUNTERPOINT.—LESSONS** given by Correspondence or by Visits, by a Young Gentleman, Student and Silver Medalist at the London Academy of Music, and Pupil of Mr. John Francis Barnett for Composition. Terms moderate. Address, H. C., 59, Freegrove Road, Holloway.

**PIANO, SINGING, and ORGAN.—LESSONS** given by a Lady (Medalist, R.A.M.), in London or Suburbs. Terms moderate. Engagements accepted for Concerts and At Homes. Miss Harrop, Northumberland House, Manor Road, Forest Hill, S.E.

**ORGAN PRACTICE.** Three Manuals and Pedals. One Shilling per Hour. The South London Organ Studio, 343, Coldharbour Lane (close to Brixton Station).

**ORGAN PRACTICE (in the City).** One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minorities.

**ORGAN PRACTICE.—Three manuals and Pedal** Organ, 18 stops, blown by Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhassett's Organ School and Studio, 14, Vernon Street, Pentonville, W.C. Manufacturer of the PERFECT HYDRAULIC ENGINE for supplying wind to Organs of the largest dimensions and the smallest Harmoniums. Cheapest, simplest, best, and most effective. Particulars and estimates as above free. Inspection invited.

**MR. C. E. MILLER, Organist of St. Augustine's,** Watling Street, E.C., receives PUPILS for the ORGAN, HARMONY, &c. For terms apply by letter to the church.

**WM. CHINNOCK DYER'S PATENT PEDALS** and ACTION for PIANOFORTES, from £6 15s. Send a post-card for drawings and prices to the profession and trade. Address, Wm. Chinnock Dyer, Weston-super-Mare.

**ARTICLED PUPIL REQUIRED.** Exceptional opportunity for a Youth with talent. Apply, Mus. Bac., Forsyth Bros., 272A, Regent Circus, Oxford Street, London.

**ARTICLED PUPIL.—WANTED,** by the Organist of the Parish Church, Market Harborough, a second RESIDENT ARTICLED PUPIL. One with a knowledge of the Violin preferred. Large practice. Three-manual organ. Daily service. Apply, Mr. Herrap Wood, F.C.O., L.Mus. T.C.L., Market Harborough.

**VIOLA.—A proficient Amateur** wishes to join in some good QUARTET PRACTICE for the Winter. Please apply to Messrs. W. E. Hill and Sons, Wardour Street.

**AN Amateur VIOLA PLAYER** wishes to join a QUARTET PARTY for the purpose of Practice. Address, A. X., at Shelley and Co.'s Advertising Offices, 5, Leadenhall St., E.C.

**MUSICAL RECREATION.—The Daughter of a** Professional Gentleman wishes for ENGAGEMENTS to ACCOMPANY SONGS, &c., play Pianoforte Duets, Accompaniments to the Violin, &c. Good sight-reader. Terms moderate. Instruction given if required. H. S., care of Messrs. Hutchings and Co., Blenheim House, Blenheim Street, W.

**CHRIST CHURCH CATHEDRAL, Oxford.—An** Election of PROBATIONERS will take place in December. Candidates (sons of professional men preferred) must be between 9 and 17 years of age, with good Voices. All the boys live in the Choir house. Full information may be obtained from the Rev. the Master, Cathedral Choir House, Oxford.

**SOLO BOY WANTED,** for St. Peter's, Cranley Gardens, S.W. Salary beginning at £20 per annum. Write to Thomas Pettit, St. Peter's Church, Cranley Gardens, S.W.

**LEADING CHOIR BOY WANTED.** Salary according to ability. Apply, Organist, St. Paul's Church, Herne Hill, S.E.

**A SOLO BOY is REQUIRED,** for St. Barnabas, Bell Street, Edgware Road. Salary, £20. Apply to the Choirmaster, Mr. W. S. Hoyte, 68, Boundary Road, N.W., or at the Church, on Friday evening, at 8.30.

**ALTO WANTED** for the Church of St. Augustine and St. Faith, Old Change, E.C. Salary, £10. Apply by letter (addressed to the church) to C. E. Miller, Esq.

**ALTO.—There will be a VACANCY** in a Church Choir, in the North of London, at Christmas, for a competent SOLOIST with good Voice. Services, morning and evening on Sundays and Good Friday, morning of Christmas Day, and evening of Ascension Day. Weekly Rehearsal, Friday evening. Stipend, £25 per annum. Address, M. Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

**WANTED, an ALTO and TENOR,** to complete a Private Glee Party, meeting on Thursday Evenings for Practice at the East End of London. Fair Readers indispensable. Address, G. F., Messrs. Novello and Co., 80 and 81, Queen Street, E.C.

**ALTO seeks ENGAGEMENT.** Strong clear voice. Good Soloist. S. or S.W. preferred. Age 30. C.S., Ruse's Library, Tooting.

**TENOR and BASS REQUIRED for Mixed Voice** Church Choir. Duties, twice on Sunday, Wednesday evening service, and practice. Salary, £10 per annum. Apply, Wednesday evenings, 7 to 8, Trinity Church, Bishop's Road, Paddington.

**SOUTH YORKSHIRE ASYLUM, Wadsley, near** Sheffield. **TENOR SINGER WANTED,** to act also as ATTENDANT. Wages, £30, increasing £2 annually to £30, with board, &c., and uniform every eight months. Applicants must be unmarried, and none need apply unless able to produce satisfactory testimonials as to character and musical abilities. Apply to the Medical Superintendent.

**TENOR WANTED,** for the Choir of Bedford Chapel, Bloomsbury. Stipend, £15. Must read fairly well at sight. Apply, by letter, to the Organist, stating age and experience.

**SOLO TENOR and BOY WANTED,** for Church in Kensington. Sunday, three services; Friday, practice; and a few special services. Address, stating salary required, C.M., 18, Ballater Road, Acre Lane, S.W.

**TENOR of one of the City churches** wishes for Sunday evening ENGAGEMENT. Used to full Cathedral service. Solo singer. Address, A. I. St. Paul's Road, Canonbury, or Sunningdale, Beaconsfield Road, St. Margaret's, S.W.

**TENOR.—WANTED, an APPOINTMENT,** for Sunday work, under one of the first masters. Strong voice. A. B., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

**TENOR WANTS an ENGAGEMENT in Church** Choir. N. or N.W. district. Good Reader, Soloist, and accustomed to full Cathedral service. Communicant. Address, F. J. M., care of Messrs. Evans and Leslie, Stationers, 154, Oxford Street, W.

**BASS and TENOR WANTED,** for a Church near King's Cross. £8 per annum. Vicar, 12, Russell Square, W.C.

**BASS and TENOR VACANCIES in St. Columb's** Cathedral, Londonderry. Salaries, £30 per annum. Services on Sundays and a few special days in year. Apply to the Dean, or H. A. Byron, 7, Pump Street, Derry.

**BASS (not Baritone) WANTED,** for the Choir of St. Stephen's Church, Westbourne Park, W. Must be good Reader and accustomed to Choral Services. Salary, £12. Sundays, 11 and 7; Christmas Day and four special evenings in the year. Friday evening practice. Apply, in writing, to the Choirmaster, Russell Lochner, 133, Lancaster Road, Notting Hill, W.

**BASS.—VOLUNTEER BASSES REQUIRED,** for the Choir of St. Peter's Church, Vere Street, W. Applications to Mr. Stedman, 12, Berners Street, W.

**A GENTLEMAN with good BARITONE voice** wants ENGAGEMENTS for Suburban Concerts (ballad or sacred). Apply by letter, D. C., 46, Chesilton Road, Fulham, S.W.

**VOLUNTARY CHOIR HELP.—There are** VACANCIES in Choir of West-End Church for good Readers. Choral service. Address, W. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ST. THOMAS'S CHURCH, Elm Road, Camden** Town.—Several Ladies and Gentlemen are required for the Voluntary Choir. Two Sunday Services. During Advent Spohr's "Last Judgment" will be sung. Apply to the Choirmaster by letter, or at the Church after Service.

**ORGANIST and CHOIRMASTER WANTED,** at once, for Dudley Parish Church. Must be an accomplished Musician and sound Churchman. Apply to the Churchwardens.

**ORGANIST and CHOIRMASTER WANTED,** St. Nicholas's, Colchester.—Beautiful Organ. Large Choir. £40 and Pupils. Qualifications and references to Rector.

**ORGANIST and CHOIRMASTER WANTED** soon for Trinity Church, Ayr, Scotland. Salary, £50. Churchman and good Choir Trainer essential. Apply by letter in first instance to Rev. J. M. Lester, Craigencallie, Ayr, N.B.

**AN efficient ORGANIST and CHOIRMASTER** WANTED, for the Streatham Wesleyan Church. Salary, £40 per annum. Preference given to a Member of the Methodist Society. Apply, by letter, stating age and qualifications, also enclosing copies of testimonials, to the Organ Committee, Wesleyan Church, Streatham, S.W.

**ALL SAINTS' CHURCH**, Kensington Park, W.—**WANTED**, at Advent, an **ORGANIST-CHOIRMASTER**. Good Choir. Services fully choral. Organ by GRAY and DAVISON. Commencing salary, £40. For further particulars apply, by letter, to the Churchwardens.

**CHOIRMASTER WANTED**, St. James's, Muswell Hill, N. Surplused Choir. Two Sunday Services and Weekly Practice. Salary, £25. Apply, by letter only, with testimonials, to the Vicar.

**ORGANIST WANTED**, for Holy Trinity Church, Twickenham. New Organ, by WILLIS; three manuals. Salary, £80. Applications, with testimonials, to be sent to Rev. D. Anderson, Holy Trinity Vicarage, Twickenham.

**ASSISTANT ORGANIST WANTED**, in return for Practice on three-manual Organ. Duties light. Only good players, and those who would take a real interest in the services need apply. W. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**HONORARY ORGANIST WANTED**, for St. Stephen's, Canonbury. Semi-musical Service. Ability to train Choir desirable. Address, Rev. F. H. Nicholls, 2, Gothic Villas, Canonbury, N.

**PUPIL ASSISTANT**.—The Organist of a large Public School requires Youth as above. Must be able to take Plain Service. Address, in the first instance, N., 100, The Grove, Hammersmith, W.

**ORGANIST AND CHOIRMASTER** (son of a Vicar), age twenty-five, is open to an **ENGAGEMENT**. Accustomed to Choral Service and a good Organ. Excellent testimonials and references. Address, Mr. E. A. Kearney, Bourton Vicarage, Shrivenham, Berks.

**ORGANIST AND CHOIRMASTER** (Communicant) desires **APPOINTMENT** where there is a good opening for teaching. Used to three-manual Organ. Gregorian or Anglican Services. Excellent testimonials. Apply, C. G., care of H. Blessley, Music-seller, Commercial Road, Landport.

**A LONDON ORGANIST AND CHOIRMASTER** desires immediate **ENGAGEMENT** in London. Several years' experience. E., 51, Cumberland Street, S.W.

**ORGANIST AND CHOIRMASTER** desires **RE-APPOINTMENT** in or near London. Testimonials of efficiency from distinguished musicians, &c. Letters in first instance to Mr. Harvey, Publishing Department, Cassell and Co., Ludgate Hill, E.C.

**ORGANIST** desires **RE-ENGAGEMENT**. Excellent testimonials. Salary moderate. Organist, 27, Warner Street, S.E.

**ORGANIST**.—**WANTED**, **ENGAGEMENT** as such. Has been Assistant under a very eminent Player. Good testimonials. Apply, in first instance, for particulars, to H. S., 9, Franch Road, Kidderminster.

**ORGANIST DISENGAGED**. Experienced. Good testimonials. Delta, Messrs. Novello, 80, Queen Street, E.C.

**ORGANIST**.—Lady wishes for post as above, or as **ASSISTANT**. Good references. Address, X., Murley Brothers, 8, Norland Terrace, Notting Hill.

**ASSISTANT ORGANIST or MUSIC TEACHER**. Advertiser seeks **SITUATION** as above, where in return for services he will receive board and lodging and Advanced Lessons. Address, H. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**APPOINTMENT WANTED** as Voluntary or Assistant **ORGANIST**. Address, Organist, care of G. C. Griffiths, 17, King Square, Goswell Road, E.C.

**UNITED STATES**.—A well-known **ORGANIST**, visiting New York, Philadelphia, Boston, &c., at the end of December, is prepared to accept additional **ENGAGEMENTS** for Organ Recitals, &c. Address, W. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED**, a good **PIANOFORTE TUNER** for the Country. One who can play Piano or Violin with Quadrille Band. A comfortable situation. Address, B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED**, a thoroughly experienced **PIANO and HARMONIUM TUNER** for a permanency. Must be a steady, reliable man. Good references indispensable. Liberal salary. Bruton and Co., 38, Stokes Croft, Bristol.

**WANTED**, an additional **TUNER and REPAIRER**, where two are already kept. Must be a first-class workman. Apply, stating age, salary, and references, Charles Auty, 10, Westgate, Dewsbury.

**WANTED**, a thoroughly good **PIANOFORTE TUNER, REPAIRER, and REGULATOR**, who understands American Organs and Harmoniums. Must be a good, steady, and reliable man. Permanent situation. Good references required from last employer, stating experience and full particulars of character and ability. Apply, enclosing carte, and stating age and wages required, T. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED**, a Good **TUNER**, who can repair Harmoniums and American Organs. Address, with photo and copies of testimonials, to Cramer, Wood and Co., Dublin.

**PIANOFORTE TUNER**.—**WANTED**, a Young Man, who has learned Tuning in a Factory, as **ASSISTANT** in a Country **MUSIC BUSINESS**. He would have a good opportunity of learning the Music Trade in all its branches. Apply, stating salary required, to W. G., Messrs. Novello, Ewer and Co.

**WANTED**, **SITUATION** as **PIANOFORTE REPAIRER and IMPROVER** to the **TUNING**. Factory experience. Moderate salary. John Mitchell, 61, Elgin Street, Stoke-on Trent.

**PIANOFORTE TUNER**.—Advertiser seeks **ENGAGEMENT** in Town or Country. Three-and-a-half years' factory and out-door experience. First-class references. Address, C. G., Addison Dairy, Addison Terrace, Notting Hill.

**TUNER and REPAIRER** (Experienced) of Pianofortes, Harmoniums, and American Organs, desires **RE-ENGAGEMENT**. Good Quadrille Pianist. First-class testimonials. Address, Tuner, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**PERIODICAL WORK** desired by **TUNER** of superior manners. Eight years' out-door experience. References. E. G., 24, Delancy Street, Camden Town.

**PIANO TUNER**, age thirty, wants a **SITUATION**. Good references. Understands American Organs and Harmoniums. Robert Yuill, 60, Shepperton Road, Islington, N.

**A FIRST-CLASS TUNER** requires **SITUATION**. Highest references. Address, B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**PIANOFORTE TUNER** (thorough good) requires permanent **ENGAGEMENT**. Understands American Organs and Harmoniums. Good Repairer. Tuner, 6, Gloucester View, Green Road, Southsea.

**WANTED**, **SITUATION** as **IMPROVER** or **ASSISTANT TUNER and REPAIRER** of Pianofortes, Harmoniums, or American Organs. Age 24; single; total abstainer. Would engage for small salary, or live in-doors. Address, S. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**FIRST-CLASS** experienced **SALESMAN** **WANTED**, for Pianoforte Department in a good Country business in the South. Good salary. Permanency. Must be recommended by a good house as a splendid salesman. Address, X. Y. Z., 107, Larkhall Lane, Clapham, S.W.

**THOROUGHLY EXPERIENCED YOUNG MAN** required for **SHEET MUSIC DEPARTMENT** (able to Try Over) in old-established Firm in South of England. Full particulars and salary required, to Alpha, care of Cramer and Co., London.

**ASSISTANT WANTED**, in the **SHEET MUSIC DEPARTMENT**. Must be good Correspondent and Book-keeper. Enclose carte and references. Duck, Son, and Pinker, Bath.

**MANAGER**.—**SITUATION REQUIRED** as **MANAGER** in a **MUSIC WAREHOUSE**. Advertiser has had considerable experience. Address, M. P. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**WANTED**, a **SITUATION** as **ASSISTANT** in a Music Warehouse. Fair Pianist and Tuner. Has had experience in Bookkeeping and Quadrille Playing. Good references. Moderate salary. A. B. C., Music Warehouse, 55, High St., Dorking.

**SITUATION WANTED**, in **MUSIC WAREHOUSE**, by Young Man of gentlemanly appearance and address. Good Pianist, Accountant, and Correspondent. Address, T. N., Messrs. Willcocks and Co., 11, Berners Street, W.

**RE-ENGAGEMENT REQUIRED**, by a Lady, in a **MUSIC WAREHOUSE**, at the close of the Inventions Exhibition. Organist and Pianist. Reads well at sight. Address H., Post Office, Inventions Exhibition, S.W.

**A YOUTH** desires **SITUATION**, with board, lodging, and laundress, in **MUSIC WAREHOUSE**. Plays Organ, Piano, and Violin well. Terms mutual. Address, Mrs. Slade, Buckfastleigh, S. Devon.

**BOOKKEEPER**.—Young Man desires **ENGAGEMENT**. Thoroughly conversant with Office Routine of Pianoforte and Music Warehouse. Exceptional references. Address, Z., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**TUNING and Small PIANO BUSINESS** in the South. Population eight thousand. No real Tuner or Music-master in the town. Likely to be an Organist soon wanted. Price, with instruments, about £150. Address, Pianoforte, Hensbridge, Somerset.

**CAPITAL MUSIC BUSINESS for DISPOSAL**. Main thoroughfare; lock-up shop; fixtures, &c., at a valuation; goodwill free. Rent £60. Apply, 9, Hamilton Street, Birkenhead.

**WANTED**, to buy a **STOCK of PIANOFORTE MUSIC, DANCES, &c.** Must be cheap. Address, Music-seller, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MARRIOTT and WILLIAMS, Academy House,**  
295, Oxford Street, W., **MUSIC PUBLISHERS** and General  
**MUSIC WAREHOUSE.** Composers' Works Revised, Engraved,  
and Published in the best style and at lowest charges, and afterwards  
offered for sale. Estimates free. Approved MSS. purchased. Private  
Rooms, with use of Pianos for Professors' teaching use, or for practice.  
Lessons given by highly qualified Professors on Pianoforte, Violin,  
Flute, Banjo, Guitar, and all instruments; Singing, Harmony, &c.  
**PIANOFORTES** by all Makers for Sale (cash or three years system).  
**VIOLINS** (old and new), Strings, &c. Value not to be excelled. For  
terms, lists, &c., apply. 295, Oxford Street, W.

**IMPORTANT TO MUSICSELLERS.**—Having  
the largest varied stock of Music in Europe, orders received in the  
morning are executed the same day, or if in stock posted immediately,  
if required. Terms upon application.  
London: B. WILLIAMS, 60, Paternoster Row, E.C.

**AUTHORS' WORKS CORRECTED, REVISED,**  
and **PRINTED** with despatch on moderate terms. Quotations  
given on receipt of MSS.  
London: B. WILLIAMS, 60, Paternoster Row, E.C.

**TO AMATEURS and PROFESSORS** about to  
**PUBLISH.**—J. McDOWELL, 25, Warwick St., Regent St.,  
London, undertakes Revising and Publishing all Musical Works, in the  
best manner, on lowest terms. Estimates given on receipt of MSS.

**MUSIC ENGRAVING.**—Authors' works Engraved  
and Printed in the best style on the shortest notice. Estimates  
and terms post-free. Akerman and Attwood, 7, Upper John Street,  
Golden Square, W.

**SPECIAL NOTICE to ORCHESTRAL and**  
**CHORAL SOCIETIES, &c.**—Messrs. HUTCHINGS and  
ROMER beg to announce that on and after Saturday, October 10,  
John Francis Barnett's popular Cantata **PARADISE and PERI** will  
be published at the following reduced prices: in paper cover, 4s. net;  
cloth, 6s. net. Hutchings and Romer, 9, Conduit Street, W.

**£4 WORTH of MUSIC for 5s.** Best Composers.  
Pianoforte Pieces and Songs. Beethoven, Mozart, Mendels-  
sohn, Kube, Coote, Glover, Balfe, Gabriel, &c. Clean and perfect.  
Miss Nellie Newman, 31, Nursery Terrace, Lozells, Birmingham.

**MUSIC legibly TRANSPOSED** at 6d. per page.  
Manuscripts copied. Professional, care of Messrs. Cocks and  
Co., 6, New Burlington Street, London.

**PRIZE COMPETITION (£3 and £2)** for Whit-  
suntide Hymn-tunes—Manchester Sunday School Union. For  
conditions send stamp to Alex. Porter, 145, Corporation Street,  
Manchester.

**WORDS, SPIRITED or PATHETIC, ADAPTED**  
to **COMPOSERS' MSS.** or otherwise. R. H. L., 2, Harrow  
Villas, Harlesden, N.W.

Brother-in-arms, the trumpet sounds!  
And smil'st thou at its call;  
Thy charger from the sod rebounds,  
And recks not who may fall;  
Like thee, exultant at war's cry,  
His only thought is victory.

**SECOND-HAND First-class MUSIC** and  
**MUSICAL WORKS**—Ancient and Modern. Full Scores and  
Orchestral Parts of scarce and out-of-print Works—Vocal and Instru-  
mental—for Violin, Flute, Violoncello, Organ, Concertina, Harp,  
Guitar, &c. A large Stock of Scarce Old Music. Robinson's, 95, St.  
Martin's Lane. Removed from 369, Strand. Catalogues, two stamps.

**ORGAN, in mahogany case, gilt pipe front, by**  
DAVIS. Dulciana, stopped diapason, open diapason, diapason  
bass, principal and fifteenth. One manual and pedals. May be seen at  
Edwin Turvey's Sale Room, Brixton Hill, S.W.

**ORGAN for SALE.** By WILLIS. Suitable for  
small Church. Three Stops on Manuals (pipes, spotted metal),  
and independent Bourdon Pedals. Oak Case. Price £40. D. E. Aylings,  
22, St. John's Park, N.

**ORGAN for SALE.**—Six stops; suitable for Place  
of Worship. Apply, J. Taylor, 125, Dartmouth Park Hill,  
London, N.

**FOR SALE, an ORGAN** suitable for small Chapel.  
Two stops, foot blower. Price £15. Apply, A. Beckingsale,  
711, High Street, Cheltenham.

**ORGAN for SALE, built on the Tubular Pneu-**  
matic principle, with A. Hunter and Son's Patent Tubular  
Pneumatic Coupling Chamber. Compass, CC to C, sixty-one notes.  
Great Organ, eight stops; Swell Organ, eight stops; Pedal Organ,  
three stops; eight Couplers; Composition Pedals, &c. To be seen at  
A. Hunter and Son's Organ Factory, 65A, High Street, Clapham, S.W.

**ORGANS.** Two manuals, pedals, five stops, and  
one manual, five stops, and bourdon. W. Beales and Co.,  
Organ Builders, Limes Road, Whitehorse Road, Croydon.

**ORGAN.** 6 Stops, 200 Pipes, Full Swell, Gilt Pipe  
Front, Mahogany Case, 1 Octave Pedals, Foot and Hand  
Blower. Cost £100; price £50, or offers. Apply, in first instance, to  
Mr. Walker, 51, Moorgate Street, E.C.

## Mr. Stedman's Musical Agency

(Established for the transaction of all Musical  
Business, Professional and General),

12, BERNERS STREET, LONDON, W.

### TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

**MR. STEDMAN** begs to inform Projectors of  
Concerts, Managers of Operas, Operettas, and Entrepreneurs  
generally that he is prepared to arrange for large or small parties of  
artists of all positions in the profession, and for Concert Tours. All  
details of management undertaken without the slightest trouble to  
those favouring Mr. Stedman with their wishes. Terms upon  
application.

### TO THE CLERGY.

**MR. STEDMAN** begs to inform the Clergy that  
he has established a **REGISTRY of ORGANISTS, CHORIS-**  
**MEN, and CHORISTERS** seeking **APPOINTMENTS**, which is  
open to their inspection, and they are invited either to call or to write  
stating their requirements. From his personal knowledge of the  
qualifications of Organists and Singers, Mr. Stedman is able to give  
the Clergy valuable information as a guide to selection.  
**CHURCH FESTIVALS** arranged and carried out in all details.

### CHOIR-BOYS.

**MR. STEDMAN** is prepared to supply good **SOLO**  
**CHOIR-BOYS** for Church Festivals, Choral Weddings, Con-  
certs, &c.

### MUSIC FOR BANQUETS, &c.

**MR. STEDMAN** undertakes the music (and all  
the necessary details) for Banquets of City Companies, Masonic  
Lodges, &c., at the shortest notice.

### ORCHESTRAS and CHOIRS.

**MR. STEDMAN** is prepared to provide **CHOIRS**  
and **ORCHESTRAS** for the performance of Oratorios and  
Cantatas.

**MR. STEDMAN** will be happy to advise his  
clients upon all professional matters, confidential or otherwise,  
either by letter or personally by previous appointment at his Offices,  
12, Berners Street, London, W.

**VOICE.—JAMES' "SINGER'S FRIEND"**  
**LOZENGES** give instant clearness, power, full volume of tone.  
A gentleman writes: "I took two lozenges before singing, and was  
able to reach high notes with ease which, before, I had found difficult."  
"I have tried other lozenges, but none so effectual."—Mr. Ogden, Tenor.  
Boxes, 7d. and 1s. 2d. (stamps), of W. James, Chemist, 85, Highgate  
Road, London, N.W., and of all Chemists, &c.

**NOTICE of REMOVAL.**—Messrs. W. MORLEY  
and CO. (Music Publishers), to meet the requirements of their  
rapidly increasing wholesale Export Trade, have **REMOVED** from  
269 to larger and more extensive premises, 127, REGENT STREET,  
where all communications should now be sent.

**ORGAN for SALE.** Two complete Manuals,  
15 Stops, Bourdon, Pedals (29 notes), speaking front, 4 Compo-  
sition Pedals, Mahogany Case. Fair order. Price £90. Can be seen  
at 34, Studholme Street, Asylum Road, S.E.

**ORGAN for SALE.**—Single manual, seven stops,  
swell pedal, pedal organ one octave, C—C. Price 30 guineas.  
Apply to Mr. George Harvey, Wyvenhoe, Colchester.

**ORGAN for SALE.**—(Second-hand). In good  
condition, suitable for small Church, Mission Room, or  
Chamber. Two manuals, 16 stops, bourdon pedals. Excellent tone.  
Price £60. Address, W. M., Mr. Clark, Bookseller, 63, Malden Road,  
Kentish Town, N.W.

**ORGAN.**—Fine toned modern instrument. Sold  
for half value, 20 stops, CC, Manuals. Ingram, Burnard Place,  
Eden Grove, Holloway, N.

**ORGAN for SALE.**—The **UNIQUE**, three-manual  
and independent bourdon **PEDAL ORGAN**, of 18 effective  
stops, at Blennerhassett's Organ Studio (together with the hydraulic  
engine). Can be seen any day between 7 a.m. and 11 p.m., at 1A,  
Vernon Street, King's Cross Road, W.C.

**NEW ORGAN, suitable for Church or Chamber.**  
Also several **SECOND-HAND ORGANS.** W. E. Richardson,  
Central Organ Works, Hulme, Manchester.

**ORGANS.**—W. BEALES and CO., Steam Works,  
Limes Road, West Croydon, supply specifications for any  
sized Organ, and Repairing, Rebuilding, and Revoicing. Organs  
tuned by annual contract or otherwise. Moderate prices and quality  
of work guaranteed.

**W. M. CHINNOCK DYER'S PATENT PEDALS**  
and **ACTION for PIANOFORTES**, from £6 15s. Send a  
post-card for drawings and prices to the profession and trade. Address,  
Wm. Chinnock Dyer, Weston-super-Mare.

## TRINITY COLLEGE, LONDON.

PRESIDENT: THE EARL OF ABERDEEN.

SESSION 1885-86.  
EXAMINATIONS.

HIGHER EXAMINATIONS.—The next half-yearly Examinations for the Diplomas of L.Mus.T.C.L. and A.Mus.T.C.L., the positions of Associate-Pianist, Organ-Associate, Associate-Vocalist, special certificates for Harmony and other separate subjects will be held during the week commencing January 4, 1886. Last day of entry, December 12, 1885. The Gabriel Prize of Five Guineas is awarded annually to the Associate in Music who sends in the best Harmony Paper of the year. The above Examinations are open to all Candidates, whether Students of the College or not, and without restriction of age, sex, or creed.

## CLASSES AND LECTURES.

## THE HALF-TERM COMMENCES NOVEMBER 9.

Students (Professional and Amateur) are received for a complete course of musical training or for a single study. The following is a list of the subjects taught, with names of Professors:—

HARMONY.—Prof. Gordon Saunders, Mus.D., Humphrey J. Stark, Mus.B., C. W. Pearce, Mus.D., Prof. James Higgs, Mus.B. COUNTER-POINT.—H. J. Stark, Mus.B., Prof. James Higgs, Mus.B., C. W. Pearce, Mus.D. FORM AND ORCHESTRATION.—Prof. E. H. Turpin, L.Mus., T.C.L. MUSICAL ACOUSTICS (University Lectures).—W. H. Stone, M.A., M.B., F.R.C.P. PIANOFORTE.—Prof. Bradbury Turner, Mus.B., Miss Alma Sanders, F. G. Cole, L.Mus., T.C.L., G. E. Bambridge, Lady Benedict. ORGAN.—W. Finney, Mus.B., C. E. Willing, F. G. M. Osborne. FIGURED BASS PLAYING.—Prof. E. H. Turpin, SOLO SINGING.—A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel, C. E. Willing. THE ART OF PIANOFORTE ACCOMPANIMENT.—C. E. Willing. VIOLIN.—J. T. Carrodus, L. Szczepanowski. VIOLONCELLO.—E. Woolhouse. FLUTE.—John Radcliff. OBOE.—A. J. B. Dubruq, W. M. Malsch. CLARINET.—H. Lazarus. HARP.—Ernest R. Lockwood. HORN.—T. E. Mann. ORCHESTRAL CLASS.—George Mount. MUSICAL HISTORY.—Prof. E. H. Turpin. SIGHT-SINGING.—W. G. W. Goodworth, L.Mus., T.C.L. CHORAL CLASS.—F. G. Cole, L.Mus. VOCAL AND ACURAL PHYSIOLOGY.—C. E. Atinard Sample, B.A., M.B. VOICE PRODUCTION (Lectures).—A. Visetti.

The Fee for the Three Studies (say Pianoforte, Singing, and Harmony) is Five Guineas per term, and the charge for a single subject ranges from Half-a-Guinea upwards.

Three Exhibitions for Stringed Instrumentalists, value £10 per annum each, will be competed for in January, 1886.

Regulations, Prospectuses, Forms of Application, and all particulars can be obtained, post free, by addressing the Secretary, Trinity College, London, W.

By Order of the Academic Board.

TO BE PERFORMED BY THE SACRED HARMONIC SOCIETY.

## THE HEAVENS DECLARE

(COLLE ENARRANT)

(Psalm xix.)

FOR SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

CAMILLE SAINT-SAËNS.

Op. 42.

The English adaptation by the Rev. J. TROUTBECK, D.D.

Price One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

REDUCED PRICE

PRICE FIVE SHILLINGS.

## THE SUNLIGHT OF SONG

A COLLECTION OF

SACRED AND MORAL SONGS

With original music by the most eminent English composers, with forty-six illustrations.

London: NOVELLO, EWER and Co.

## MORS ET VITA

A SACRED TRILOGY

COMPOSED BY

CHARLES GOUNOD

With English Words translated by the Rev. J. TROUTBECK, D.D.

Vocal Score, with Pianoforte Accompaniment by O. B. BROWN, of Boston, Mass., U.S.A.

Paper cover, 6s.; paper boards, 6s. 6d.; cloth, gilt edges, 7s. 6d.

London: NOVELLO, EWER and Co.

## MORLEY'S VOLUNTARIES

FOR THE

ORGAN, HARMONIUM, OR AMERICAN ORGAN.

Edited by HUMPHREY J. STARR (Mus. Bac., Oxon.)

17 Books now ready, 1s. each; Post-free, 13 stamps.

## MORLEY'S SCHOOL SONGS.

Girls' or Boys' Voices, especially arranged for use in Schools &amp; Colleges.

Edited by HUMPHREY J. STARR (Mus. Bac., Oxon.)

SECTION A.—TWO-PART SONGS.

12 Numbers now ready, 4d. each; Post-free, 4½d.

## MORLEY'S PART-SONGS.

Edited by ALFRED J. CALDICOTT (Mus. Bac., Cantab.)

Price Fourpence each number; Post-free, 4½d.

Also in Tonic Sol-fa Notation, price 2d. each; Post-free, 2½d.

EXTENSIVE LISTS POST-FREE TO ANY PART OF THE WORLD.

W. MORLEY & CO., 127, Regent Street, W., & 70, Upper Street, N.  
Removed from 269 to extensive premises, 127, Regent Street, W.

## NEW ORGAN MUSIC

## LÉFÉBURE-WÉLY.

SIX OFFERTOIRES, Op. 34.

EDITED AND ADAPTED BY

JAMES PARTRIDGE, A.R.A.M.

1.—A minor	... 4s.	3.—B flat	... 3s.	5. C	... 3s.
2.—G	... 3s.	4.—D	... 4s.	6. F	... 4s.

## BROWN, ARTHUR HENRY.

Select compositions from the Great Masters:—

67. Aria	... Antonio Sacchini	3 0
68. Aria in B flat and Adagio in B minor	... L. Spohr	3 0
69. Valse profonde	... Maria da Gagliano	3 0
70. Mia speranza	... Giuseppe Sarti	3 0
71. Aria	... Baldassero Galuppi	3 0
72. Duetto	... Mendelssohn	3 0
Padre perdoni. Aria	... Adolfo Hasse	3 0

EDWIN ASHDOWN, HANOVER SQUARE.

## ROCK OF AGES

(JESUS, PRO ME PERFORATUS)

The Latin Version by the Right Hon. W. E. GLADSTONE, M.P.

COMPOSED FOR

BARITONE SOLO, CHORUS, AND ORCHESTRA.

BY

J. F. BRIDGE, Mus. Doc.

Paper cover, 1s.

"It is a scholarly piece of work for chorus and baritone solo (Mr. King), well written for the voices, and full of excellent counterpoint, occasionally relieved by flowing melody. Dr. Bridge was warmly applauded."—*The Times*.

"By his setting of the Latin hymn, the organist of Westminster Abbey has taken a decided step forward, and has warranted amateurs in hailing him as another vindicator of native talent."—*Daily Telegraph*.

"A hearty recall complimented the composer upon an able work well performed."—*Standard*.

"The writing is musically throughout, and in parts really bold and striking: it is scored, moreover, with a breadth and richness that prove Dr. Bridge to be a master of the resources of his art."—*Sunday Times*.

London: NOVELLO, EWER and Co.

PLAYED BY SEÑOR SARASATE.

## CONCERTO FOR VIOLIN

COMPOSED BY

A. C. MACKENZIE.

Full Score, 21s.; Orchestral parts, 21s.; Edition for Violin and Pianoforte, 10s. 6d.

"He knows the violin thoroughly, and the difficulties he presents to the executant are more than counterbalanced by the splendid opportunities for technical display which occur in every movement of the concerto."—*Times*.

"It is certain that the Scottish composer has again produced a thing made beautiful by fancy, and by those higher technical qualities which touch the border of inspiration."—*Daily Telegraph*.

"It is not only an exceedingly clever, but a wonderfully subtle work, and it must be well studied before its merits are thoroughly appreciated."—*Standard*.

London: NOVELLO, EWER and Co.



## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1885.

## MUSIC AS A MEANS OF RECREATIVE INSTRUCTION.

THE high value of recreation as an aid to instruction has long been allowed by authorities on education. But in the colossal scheme of our elementary schools there is one department in which recreative instruction is more imperatively needed than any other, and it is to the part which music must play in such recreation that we are anxious to call the attention of our readers. They may have noticed a brief allusion in the daily papers to the decision of the London School Board to adopt the system of evening classes devised by Dr. Paton, of Nottingham, but they may not have a very precise conception of the problem which these evening classes have to solve, or of the manner in which the Nottingham system attempts its solution. For the following statement of the causes which led to the inception of the scheme, and of its scope and aims, we are mainly indebted to the courtesy of the originator.

The evening classes of our board schools are in appearance the modern representative of the old night school. But there is this vital distinction, that whereas the night school offered instruction to those who had previously had little or no schooling, it is the function and aim of the evening classes to fix, retain, and if possible supplement the education of those children who have left the elementary schools and are already out at work—to bridge over the gap between the ages of thirteen and sixteen or seventeen, a most important period of life, and one during which attendance at school ceases to be enforced by the State. In Germany, where the State enforces attendance till the age of fourteen at day schools, children are obliged to devote two hours twice a week to the evening classes of the "continuation" school, till the age of sixteen is reached; and we read that in Chemnitz, in Saxony, the school of a workmen's union attracts a larger number to its evening classes than the Government school, by virtue of a fuller programme.

Statistics prove that only four per cent. of children leaving our elementary day schools are known to pursue their education in any way whatsoever. In most cases they go straight on leaving school to a life of ten hours' work a day, and if evening classes are to have any success in luring them in their hours of leisure from the pursuits of larking and loafing, it can only be done by rendering them attractive and refreshing. Hence, in the front rank of the principles in the light of which such education must be carried on, Dr. Paton has placed the need for recreation, since tired children have to be dealt with. And the part which music is designed to play in this scheme—a part which, tried and approved at Nottingham, is already a *fait accompli* in London—is best described in his own words, which we make no apology for quoting:—

"There should be (1) rhythmic or musical drill—i.e., calisthenic exercises, and pleasant orderly movements, accompanied and inspired by music. The bodies of the children need the refreshment of play, and their minds want the stimulus of bright companionship. Let them have these in such exercises—brighter and pleasanter than aught they can have in the street—whilst by means of them, at the same time, their bodies are trained to graceful movement, and the grace wrought upon rude bodies will work

inwardly and subtly upon rude minds and manners, and, in addition, the instinct of obedience and the love of order will grow as moral habits to ennoble their future life. There should be (2) much singing of good songs—good both in their music and their words—this, not only because of the inspiring influence of good music in itself, but because of the power it has to make whatever truth it wings on its pulsing harmonies thrill and reverberate with a strange power in the hidden places of the soul, where are the springs of life."

With the remaining and more purely instructive portion of this scheme it is not our province to deal in detail, except to notice that especial stress is laid on the value of oral teaching for children thus circumstanced. As it is briefly but excellently put, "the eye of the youth—i.e., the working-class youth—is weary—not the ear." But we may pause for a moment to observe that valuable collateral testimony has been recently borne by independent and competent witnesses to the truth of the remarks we have just quoted. Our readers are probably aware that the clergy of the East-end of London have shown great and commendable activity in organising drum and fife bands in connection with their churches and missions, a movement to which the Bishop of London has recently lent his countenance and encouragement by preaching to a congregation of some 700 of these lads on the occasion of their annual demonstration. We shall have occasion to allude further to the sound and sensible tone of his address, and we will now, therefore, confine ourselves to the significant remarks of one of the chief promoters of the movement, the Rev. A. Osborne Jay, M.A., curate of Stepney—we quote from the *Daily Chronicle* of the 12th ult.: "As Mr. Jay puts it, a clergyman may preach with the eloquence of a Chrysostom, and advertise himself with the persistency of a Barnum, and yet be no nearer to the youthful males of his flock than he would before he started, but the attractions of a band bring a great number of lads within his grasp, and he is able to induce a considerable portion of them to attend Bible classes, social meetings, night schools, &c., and so influence them for good." The second public utterance which we have lately noticed, bearing upon and emphasising Dr. Paton's suggestions, is that of Dr. Crichton Browne, a name familiar in connection with the recent controversy upon over-pressure. In an interesting lecture upon "Mind and Muscle," delivered before the Birmingham Teachers' Association, he stated his opinion that dancing and deportment, if taught early in life, "may discipline large groups of motor centres into harmonious action, enlarge the dominion of the will, abolish unseemly muscular tricks and antics, develop the sense of equilibrium, and impart grace and self-confidence." And this view, so far as we can judge from the report in the *Birmingham Daily Post*, was shared and endorsed by one of our most distinguished surgeons, Mr. Lawson Tait.

Dr. Paton's scheme, as we have already mentioned, has advanced beyond the stage of suggestion into that of actuality. The Evening School Time Table of the Nottingham School Board, which is before us as we write, shows that just as simple experiments accompany science demonstrations, and magic-lantern pictures enliven the reading classes—historical, general, or scientific—so, apart from the time devoted to classes for singing by note, music is employed to regulate calisthenic exercises and while away the time spent by the girls in their needlework. Further, monthly social gatherings for readings and music are held in the various schools, in which the managers and voluntary helpers take part; for

musical instruction in evening schools depends in Nottingham, as it must in London, upon volunteer aid. What strikes us as one of the most healthy and satisfactory symptoms of the whole movement is the share given to working men in the management of these evening schools, a liberal measure which has been amply vindicated in Nottingham by the keen interest which they have displayed in their work, and by the doubling of the numbers of those attending the evening classes. To quote Dr. Paton once more, "This is pre-eminently a working man's question. It is only in the night school that his children can climb the educational ladder." And we are rejoiced to observe that the initiative in the matter, so far as London is concerned, was taken by the Trades' Council of London, who in memorialising the School Board pledged themselves "to engage the services of the most active and competent working men in each district of London, to promote in every way the success of these classes." In them the principles of recreative instruction and voluntary teaching are given broad recognition, and though late in the day we are glad of the opportunity afforded by these columns of spreading the appeal of the Provisional Committee for volunteers to aid in this movement. Names of those willing to help will be received at the School Board Offices, Victoria Embankment, until the beginning of December, in preparation for a possible extension of these classes after Christmas. Attacks on the alleged extravagant expenditure of the School Board have been frequent of late, but happily there is no room for them in connection with this new departure, which depends for its success on the labours of love of practical philanthropists. If the gap in our great system of elementary education is to be bridged, it would seem as though it could only be done by the co-operation of the leisured and cultured classes. A wide field of activity and usefulness is thus opened out to those who have at heart the enlightenment of the masses, and musicians of all grades, from composers downwards, have it in their power to further the aims of the movement.

If not qualified to teach themselves, or debarred by occupation, they may encourage others to do so, remembering that a bright and sympathetic manner in dealing with beginners is of more importance than a profound knowledge of music. The good services of ladies, who will sing with girls at their sewing classes, and teach them simple and wholesome songs and choruses, will now be in far greater demand than when this excellent practice was confined to local and detached organisations.

Another means for advancing the scheme is to be found in the establishment of Musical Guilds for working men. Such a Guild, numbering 300 working men and women, and owing its origin to the enthusiastic enterprise of a lady, is in existence in Nottingham. Singing in unison and part-singing are practised by the male and female voices separately, with monthly united meetings, and many of the members are also receiving instrumental instruction. Nottingham rendered an excellent account of itself at the recent Choral Competitions in the Albert Hall, and the opportunities now enjoyed by the working classes cannot fail to enhance still further the excellence of their achievements in this line. It should be added that one of the professed objects of the Nottingham Guild is to supply solo singers, choruses, and instrumental music at the Saturday evening entertainments in the Board Schools, and to furnish other entertainments in Mission Halls, Girls' Homes, and Young Men's Institutes, thus fulfilling the aim which Mr. Besant so rightly insists on—of rendering the people able to entertain themselves.

Finally, it is to be hoped that the demand for bright, healthy music, set to sensible words, may meet with a corresponding supply on the part of our song-writers. The modern drawing-room ditty—a miracle of ineptitude—is incongruous on the lips of the working classes. The effusions of the music-hall are put out of court by their insipid vulgarity. Let us have songs that are good and new, but let us not forget that there are hundreds of excellent but forgotten ballads which answer the needs of the case, and that quite as much good may be done by unearthing, republishing, or arranging these for popular use as can be effected by the composition of fresh music. The intention on the writer's part to be sensible is no guarantee that he will not prove dull.

Here, for the present, we must take leave of the subject, in the hope that when next we have occasion to return to it, it may be in order to record the successful working and fruitful results of this new and admirable scheme.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVII.—SEBASTIAN BACH (continued from page 584).

WE resume our history of the great Leipzig contest between Rector and Cantor at the point where Bach, having written and despatched his third appeal to the Town Council, waited for a reply.

Town Councils, as a rule, are not averse from controlling the small matters within their jurisdiction, especially when they are of that attractive personal nature which usually fills even a British House of Commons more certainly than a momentous debate. But the Town Council of Leipzig preferred, in Bach's case, a policy of "masterly inactivity." They would do nothing one way or the other. The court of ultimate appeal remained voiceless, and so the dispute went on; Ernesti being just as obstinate as Bach, and each firmly standing on his supposed rights. What the Rector did in the matter beyond thus putting his foot down and keeping it there we are not told, but the Cantor anticipated Abraham Lincoln's policy of "pegging away." He was like a great gun in one of the leisurely sieges of the eighteenth century, flinging a shot at intervals into the town just to remind the inhabitants that there was a matter in dispute outside. Thus he waited from August 20 till the following November, and, getting no answer, prepared to discharge another missile at the Council House. Just then, however, an event occurred which made him hold his hand.

As far back as 1733, the master had applied to the Elector of Saxony for an appointment as Court Composer, and would probably have received it at once but for the political troubles of the time and the absence of the monarch. Affairs having settled down somewhat in 1736, Bach renewed his petition, thinking that a Court dignity would operate in his favour with the Town Council, and tend to a happy settlement of the dispute. His second appeal met with no immediate response, and the disgusted Cantor was about sending off his fourth letter to the local authority, when the following Royal decree reached him through the hands of the Russian ambassador:—

"*Decret.* Vor Johann Sebastian Bach, as Composer to the King's Court Band.

"Whereas his Kingly Majesty of Poland and Serene Highness the Electoral Prince of Saxony has been graciously pleased to grant Johann Sebastian Bach—at his humble petition presented to his Majesty, and by reason of his good skill—the *Predicate* of Composer to the Court Band; this present decree is issued under his Kingly Majesty's most gracious personal signature

and Royal Seal. Prepared and given at Dresden, November 19, 1736."

If Bach, in his simplicity, thought that a Court appointment would stimulate the drones of the Town Council into activity, and awe Ernesti into submission, the result must wofully have disappointed him. To use, with slight alteration, a famous saying of Louis XVIII., "Nothing was changed, there was only a Court Composer the more," and, as after the excommunication at Rheims, "nobody seemed one penny the worse." Hence nothing remained to do but despatch (February 12, 1737) to the Council House the letter written in November, and then held over on account of the new dignity. Observe that it restates the case precisely as though Bach credited the City Fathers with having forgotten it entirely:—

"The Rector of St. Thomas's School here, Herr M. J. A. Ernesti, has lately presumed to force upon me against my will an unfit individual as Prefect of the first Choir, which is composed of the scholars of the said School, and as I neither could nor would accept him, the said M. Ernesti forbade all the scholars that none, except his own arbitrarily appointed Prefect, should, under pain of relegation, either lead the singing of the Motett or direct it. It was thus brought about that on the following Sunday, at the afternoon service, not a single scholar would undertake to lead the singing or direct the Motett, out of fear of the threatened punishment; and, indeed, the service would have been interrupted had I not persuaded a student, who was able, to undertake these duties. By this proceeding on the part of the Rector I have not only been greatly injured and molested in my office, but have also been deprived of the respect due to me by the scholars, and thus been lowered in my position towards them. And yet according to the orders passed by your honourable Council with regard to the St. Thomas School, cap. 14, s. 4, it pertains to me to choose the Prefect of the Choirs, without the concurrence of the H. Rector—an order which has hitherto been continuously observed both by myself and by my predecessors; and this has its reasonable grounds, since the Prefect, according to the said School order, have to fill my, the Cantor's, place, and to conduct—as I cannot be present at the same time in all the churches, and as I have the special care and supervision of the first Choir, I must know best who is most suited to me. Therefore, secondly, the prohibition of the Rector issued to the scholars that none should sing under another Prefect is most unjust, seeing that nothing effectual can be achieved if the scholars are prevented from obeying me in all matters pertaining to the singing. In order, therefore, that these doings may have no ill result, I have the strongest grounds for moving in the matter, and am compelled in this difficulty to apply to your honours. My most humble petition, therefore, is that you will protect me in my office, and strictly enjoin the H. Rector, M. Ernesti, that he will no longer molest me in the same, that he will abstain in future from choosing Prefect without my knowledge and consent, and from forbidding the boys to obey me in regard to the singing; that you will further be pleased to instruct the Superintendent or one of the clergy of St. Thomas's Church, without unbecoming restriction, to enjoin the school children again to render me the respect and obedience due to me, and so enable me for the future to fulfil the duties of my post. As I now trust by this, my not unreasonable petition, to obtain the protection and aid of your Worships, so I remain as before, with continual respect, your most obedient, &c.—J. S. BACH."

When he sent off the above letter Bach did not know that the Council, six days before, had taken the matter into tardy and languid consideration with

a view to some middle course which should please both parties. Evidently they did not want to offend Ernesti, who was an excellent Head Master, or to lose Bach, who was a no less admirable Cantor. So the united wisdom of the Council hit upon the notable idea of proclaiming each in the wrong on some points, and each in the right on others. The main thing, in Bach's view, was that the Council Order permitted Krause to retain his place till Easter, when his time at the School would expire. This was no satisfaction to the Cantor, who, however, seems to have held his peace for a time. Meanwhile, another disturbance arose.

At one of the week-day services at St. Nicholas, in April, 1737, when the organ was not used, a scholar appointed to lead the singing pitched a tune so low that the congregation were unable to join in it. Under ordinary conditions the clergy would have brought the matter under Bach's notice and left it in his hands, but such was the hostile attitude of the parties to the Krause dispute that Deyling, the Superintendent, went off at once to the Town Council with a formal complaint. Their Magnificencies woke up at once; sent for Bach, ordered him to reprove the offending scholar, and take care in future to appoint a competent person. We can imagine how our master chafed under all this, and how he brooded over his wrongs till he could remain inactive no longer. On August 21, the big gun fired a fifth shot into the Council House. By that time Bach had made up his mind that the lately-issued Order was not only unsatisfactory but illegal. Thus he set forth his case:—

"Your Magnificencies, &c., will graciously call to mind how I, under date February 12 of the present year, complained to your Honours of the Rector of the St. Thomas School, M. J. A. Ernesti, concerning his interference in my office, and also his prohibition to the scholars of obedience to me, and the consequent humiliation to me, in regard whereof I humbly craved your aid and protection. Since then, it is true, your honourable Council has sent me a decree, copy of which is enclosed under A; but, on the one hand, satisfaction is not done to me thereby for the humiliation inflicted on me by the said Rector, and, on the other hand, I am seriously aggrieved thereby. For as the Rector, publicly and in open Church, and also in presence of the entire first class, threatened all the scholars with relegation and loss of caution money if any should be disposed to obey my orders, wherefore I not unreasonably demand that my honour be re-established; so, and in like manner, the above-named decree of the Council is based upon a School order made in 1723, which differs materially and in many points from the old School orders, and tends greatly to my prejudice as well in the exercise of my office and in regard to the accruing perquisites, while it has never been actually in force; for when, at one time, the promulgation thereof was to be proceeded with, the late Rector, Ernesti (Senior), declared himself against, to the effect that it should be, in the first place, sent to the honourable Consistorium, whose decision thereon was to be awaited. But the ratification has, so far as I know, not yet ensued, and I cannot therefore acknowledge a new School order so prejudicial to me, especially as the amount of my perquisites was therein to be much reduced, and the old order must still continue in force. The aforesaid decree of the Council, based as it is on the new order, cannot therefore remedy the matter. More especially impracticable is that part of it which declares that it shall not be competent for me to suspend a scholar who has once been appointed to a function, much less to remove him therefrom. For cases occur where a change has forthwith to be made, and where a detailed enquiry in a minor matter of mere discipline, or other

school affair, cannot be undertaken. Such changes do in all lesser schools belong to the province of the Cantor, as it would be impossible to control the youths if they knew that one could not at once deal with them, and in other respects too it would be hopeless to fulfil the duties of one's office satisfactorily. Your honours have required to be informed on this matter, and I herewith again make my most humble petition: that your Worships will protect me in the exercise of my office, and ensure me the needful respect; that you will prohibit all undue interference on the part of the Rector, M. Ernesti; also, to restore my honour with the scholars, which has, through the instrumentality of the said Rector, been wounded, and that you will give the necessary instructions to defend me against the new School order, as far as it operates against me, and prevents me from the due performance of my duties. For the aid thus to be granted, I shall, as ever, remain, with profound respect, yours, &c.—J. S. BACH."

Here, indeed, was a bomb dropped on the floor of the Council Chamber. For not only did this troublesome Cantor come worrying an easy-going lot of City Fathers for the fifth time, but he must needs tell them, in the height of his impertinence, that their late decree, as a legal document, was mere waste paper, and that even if it were legal, it would be absurd. But their Magnificencies, though probably very indignant, were not stimulated to action. They went comfortably to sleep again till roused by the Consistory, or high Church Council, with which Bach appears to have put himself into communication. "Send us," said the Consistory to the Town authorities and to Deyling, "a report on this affair within fourteen days." Before that time expired, Deyling had conveniently forgotten the mandate, and the Town Council, having perhaps winked slyly at each other, dozed off again. All this the Consistory bore with lamb-like submission, and omitted to renew the subject.

Now what was Bach to do? Give in? Never. Like the British infantry, he did not know when he was beaten, and beaten he certainly was not while he could fight the case in a higher court. This time he would carry his pleadings to the foot of the throne, and have it out with Ernesti in the very hearing of Majestic Serenity. Hence his appeal to Frederic Augustus, dated Leipzig, October 18, 1737:—

"Most Noble, Most Mighty King and Prince, Most Gracious Sovereign:

"That your Majesty has been most graciously pleased to confer on me the title of Composer to your Majesty will command my most humble gratitude through life. As, therefore, I claim for myself in most humble confidence the protection of your Majesty, so I now venture most respectfully to beg for the same on account of my present oppressors. My predecessors, the Cantors of the St. Thomas School here, have always, and according to the traditional usage of the School, possessed the right to appoint the Prefects in the Musical Choirs, and that for the well-founded reason that they, more than any others, were in a position to know which individual was the most capable, and this prerogative I have enjoyed for a considerable time without question from any one. Nevertheless, the present Rector, M. Johann August Ernesti, has lately been bold enough to fill up a Prefecture without my concurrence, and that with an individual having very little knowledge of music. When I became aware of his incompetence, and felt under the necessity of making a change, on account of the consequent disorder in the music, and appointed in his place a more skilful person, the said Rector, Ernesti, not only directly opposed me, but also, to my greatest affront and humiliation, forbade all the assembled scholars, under pain of 'baculation,' to

render me obedience in my arrangements. Now, although I have endeavoured to maintain my well-founded prerogative before the magistrates here (enclosure A) and have also implored the Royal Consistory here for satisfaction (enclosure B) for the injury done me, yet from the latter I have received nothing at all, and from the former only the instructions herewith enclosed under C. Since now, most gracious King and Sovereign, the Council here completely deprive me of the right I have hitherto enjoyed, as shown by the enclosure, and in doing so rest themselves upon a new School order made in the year 1723, which I do not regard as binding on me, principally because it has never been confirmed by the Consistory. Therefore I now, in most humble submission, appeal to your Majesty—

"I. To command the Council here to see that I am not molested in my *jure quasitoratione* of appointing the *Prefecti Chori Musici*, and therein protect me; and—

"II. To be pleased to direct the Consistorium of this place to require an apology from the Rector Ernesti for the indignity done to me, and also to charge, without reserve, the Superintendent, Dr. Deyling, to instruct the entire School (*cectus*), that all the boys of the School shall show me the customary due respect and obedience. This most exalted Royal favour I anticipate with undying gratitude, and remain in lowliest submission, your Majesty's most submissive and most dutiful—J. S. BACH."

We now approach the end of the two years' fight. The Circumlocution Office existed at Dresden, as in other capitals, but only two months elapsed before a Royal mandate was addressed to the Consistory: "Enquire what is due to Bach and let him have it." It took till February 1 to reach Leipzig, but once there it woke up the Fathers, clerical and lay. In four days the Consistory again demanded a report from the Town Council and Deyling, giving them a fortnight to prepare it in. At Easter the King himself came to Leipzig, and by his own personal intervention settled the disputed points in a manner every way favourable to Bach, who thus reaped the reward of steady and unflinching perseverance. He came out of the struggle honourably on the whole. No doubt he was impetuous and disposed to stretch his rights to the utmost; but he fought fairly, never condescending to personalities. In this he had the advantage of Ernesti, whose abuse probably helped to stimulate Bach's dogged resolution. Spitta does not publish Ernesti's letters as he does the Cantor's, but he throws light upon their foulness in the subjoined terms:—

"He (Ernesti) not only takes the opportunity of denouncing Bach to the Council in general terms as a negligent official, who was, properly speaking, alone guilty of the misfortunes of the 'unfortunate' Gottfried Krause, and as a haughty musician who thought it 'beneath him' to direct a simple Choral; he accused him of never having given the Prefect a lesson or rehearsal in conducting, so as to lead him into a snare; and he charges him with 'a lie' because Bach only mentions the appointment of Johann Krause as Prefect in the New Church, and does not allude to his former place as fourth Prefect in the New Year's singing. He does not hesitate even to represent Bach as corruptible by bribery, and says he could adduce yet other evidence that Bach's testimony is not always to be depended on, and that he, for his part, would sooner make a discantist (treble singer) out of an old specie thaler than out of this boy, who was no more fit for the place than he himself was. Such accusations as these no man should utter without proof on the spot, and in default of this he is a slanderer."



The results of the quarrel were disastrous to the musical interests of the School. Ernesti, and with him the other masters, discountenanced the art out of spite towards Bach. If the Rector saw a boy practising any instrument he would sneeringly ask: "Do you want to be a beer-fiddler?" So, by one means and another, Bach and his work were "sent to Coventry." At first he retaliated; amongst other things taking for himself every privilege which Ernesti exercised in the way of neglecting duty, and "coming neither to table nor to prayers." Eventually, however, he withdrew as much as possible from the exercise of his office, never publicly appeared as Cantor, and devoted himself to other and more congenial work.

The Bach-Ernesti story has been told here at full length, but no apology is needed on that account. It throws a clear light on some important traits in the master's character, and it marks the period when music, as far as exemplified in him, began to assert a wholesome independence of its whilom nursing fathers and nursing mothers.

Let us now change the scene, and regard the master in his more closely personal and domestic relations. We may do this the more fittingly here because we have followed Bach's public career to its highest point. From the close of the Ernesti quarrel to the Cantor's death, he enjoyed the fullest distinction possible to the degree in which his genius was understood. No musician visited Leipzig without paying his homage to the great master, and when he himself went abroad, to Dresden or—as on a memorable occasion to be noticed later—to Berlin, the honours he received were such as he well deserved.

Bach appears to have been happy in the quiet home life lived under the shadow of St. Thomas's Church. Four children by his first wife accompanied him to the Cantor's residence, and seven daughters and six sons were presented to him by the second sharer of his joys and sorrows. His house was therefore full, and paternal cares must have weighed heavily upon him. Death often knocked at his door to take away a little one; out of the thirteen forming the second family only six—three sons and as many daughters—living to maturity, and of these one, Gottfried Heinrich, was an imbecile, legally incapable of managing his affairs, yet inheriting a genius which his brother, Emanuel, termed "great." As a father, the master was irreproachable. He looked well after the education of his children, and took the keenest interest in the development of his musical sons, Friedemann and Emanuel, even to the extent of copying with his own hand any music of theirs which pleased him. No trouble was too great if by putting himself to it he could promote the welfare of his family. Above all, he was quick to avail himself of openings for their advancement in the musical profession. Some evidence of this is still extant. Here, for example, is a letter by which, in 1735, he secured an organist's post at Mühlhausen for Bernhard, the third son of his first marriage:—

"Most Noble and most Learned Gentlemen, and particularly most Worshipful Senior (of the Council), most Esteemed Patron:

"It has come to my knowledge that Herr Hetzenhenn, organist to the town of Mühlhausen, died not long since in that town, and that his place has not yet been filled up. Now my younger son, Johann Gottfried Bernhard Bach, has for some time made himself so skilful in music that I undoubtedly consider him perfectly competent and capable to compete for the vacant post of Town Organist. I therefore request you, most noble gentlemen, with all reverence and submission, that you will be pleased to vouchsafe to my son your invaluable intercession for the obtain-

ing of the post he applies for, and so to fulfil my desires and make my son happy; so that I hereby once more, as before for former favours, now again may find ample cause to assure you that I remain, with unalterable devotion, Your Honours', and particularly your most Worshipful Senior's most devoted servant,—JOH. SEBAST. BACH, formerly Organist to the Church *Divi Blas* at Mühlhausen."

In accordance with the cumbrous style of the period, the foregoing letter was addressed "To the Most Noble and Learned Herr, Herr Tobia Rothochieren, the Illustrious *Juris Consultus* and Honourable Member as well as Most Worshipful Senior of the Learned and Wise Council of the Imperial and Free Town of Mühlhausen, at Mühlhausen."

We have a grateful glimpse of the Master in connection with the only marriage that ever took place from his house. This was the union of his eldest daughter, Elizabeth, with Altnikol, a "former beloved scholar," for whom, as his prospective son-in-law, he quickly obtained an organist's place at Naumberg. It appears that in view of the wedding the Cantor's cousin, Elias Bach, who lived at Schweinfurth, sent a cask of wine. Sebastian lost no time in acknowledging the attention, writing under date November 2, 1748:—

"Most Worshipful and Respected Cousin:

"That you and your dear wife are still well, I was assured by your gratifying letter received yesterday with the splendid little cask of new wine, for which hereby accept my thanks as due. It is, however, much to be regretted that the little cask has suffered either from some jar in the carriage of it, or other accident, for after opening it in this place it was found almost a third part empty, and, according to the report of the inspector, now contains but six Kannen; for indeed it is a pity that of so noble a gift of God the smallest part should have been wasted. However, for the good gift I have received from my worthy cousin, I am heartily obliged, though I must *pro nunc* confess my inability to take any worthy revenge. However, *quod difertur non effertur*, I hope to have an opportunity, when I may in some way repay my debt. It is much to be regretted that the distance between our towns does not allow of our visiting each other in person, else I would take the liberty of humbly inviting my respected cousin to my daughter Leisssgen's wedding, which is to take place in the next month of January, 1749, to the new organist of Naumberg, Herr Altnikol. But, in consequence of the above-mentioned difficulty, and also of the inconvenient season, I cannot allow myself to hope to see you with us in person: I will only beg you, in your absence, to help them with your Christian good wishes, wherewith I beg to recommend myself to my worthy cousin's remembrance, and, with warmest greetings to you from all here, I remain your honour's most devoted and faithful cousin and servant to command,—JOH. SEB. BACH."

A postscript to this letter shows Bach as a prudent *paterfamilias*, who is compelled to decline all presents of the order of the white elephant. It runs as follows:—

"Although my good cousin kindly offers to assist me in procuring the same liquor again, I must decline on account of the excessive expense here; for the freight was 16 gr.; the delivery at the house, 2 gr.; the inspector, 2 gr.; the town excise, 5 gr. 3 pf.; and the general excise, 3 gr.; so my good cousin may calculate that it costs me nearly 5 gr. per measure—which is somewhat too much for a present."

So kindly Elias Bach, of Schweinfurth, had to keep his wine for home consumption, with, perhaps, a little wonderment at his famous cousin's plain speaking on the financial part of the question. An excuse

is easily found for Sebastian's seeming ungraciousness. Economy was a necessity in his house, all the more because the laws of hospitality were carefully observed. Rarely, we are told, was the Cantorial residence empty of visitors, while the Cantorial dignity had at all times to be maintained, and the house-father had, therefore, rigidly to supervise the outflow of groschen to the end of mere luxuries. Bach, moreover, recognised the principle of thrift by saving a little cash now and then. The aggregate amount was not much, and as the good-natured master lent it to relatives, the chances are it contributed little to his material enjoyments. On one point he certainly did permit himself a little extravagance. His house was crowded with musical instruments, and contained, when he died, six claviers, not counting four bestowed upon his youngest son, Johann Christian, a lute, two lautenclaviers, viol da gamba, "and violins, violas, and violoncellos in such number that he could supply enough for any of the more simple kinds of concerted music." But this natural weakness for the machinery of his craft seems to have been his only one. For the rest he was a prudent, respectable, and dignified citizen, paying every man his due, looking well after his wife and family, kind-hearted to those of the outside circle who stood in need, and God-fearing, but without proud, impetuous, tenacious of rights and privileges, insisting upon a return of the respect he paid to others, and always ready to magnify his office and exalt his vocation. Such men have the heroic element in their nature—the "divine relation which, in all times," says Carlyle, "unites a great man to other men" by the ties of sympathy and admiration.

(To be continued.)

#### A LECTURE ON SPINET, HARPSICORDS, AND CLAVICHORDS

By A. J. HIPKINS.

READ IN THE MUSIC ROOM OF THE INTERNATIONAL INVENTIONS EXHIBITION, OCTOBER 21 AND 23, 1885.

My intention is to describe the keyboard or clavier stringed instruments, instruments that were the precursors of the pianoforte, with particular reference to some that are in the Historic Loan Collection, and I have, by permission of the owners, chosen from that Collection a spinet, two harpsichords, and a clavichord, to illustrate, by the performance of compositions written expressly for them, the qualities of those obsolete instruments. In description and illustration, I propose to follow that historic order which has governed the formation and arrangement of the Loan Collection in its musical instruments, its manuscripts and books.

I wish it to be observed that my aim is to show spinets and clavichords as they were, and not as they may be conceived from the transference of the music composed for them to the piano. To reject, in short, nearly all the marks of expression, and certain alterations introduced in modern piano editions. The necessity for this may be proved by trying to play those editions on the original instruments. I do not intend to imply that the old clavier music had no expression; far from it. I mean to say, the kind of expression was different. I admit that, transferred to the piano, the spinet, clavichord, and also organ compositions must be treated according to piano requirements, and also, that the reading of a good pianist has a high value for the student when thus recorded. There has been a development in pianoforte music, that has gone on step by step with the enlargement of the powers of that instrument. The makers have had their share in this development with the composers and pianists. The enquiry of an

illustrious musician: "Where would the fiddle be without the bow?" elucidates this union of complementary talents, and their common interdependence. Development, however, is not reconcilable with a ruling tradition. The rendering of Bach's Forty-eight Preludes and Fugues, by Beethoven, of which Czerny speaks so highly, and which can have been nothing else than great, must have really been Bach *plus* Beethoven, and the clavichord or harpsichord Bach played upon, *plus* the piano as Beethoven knew it. To talk of tradition where change has been active is to too lightly claim its authority. I believe that manner of performance may reveal itself to the earnest and sympathetic student, but can hardly be correctly handed down through a chain, in which each link has demonstrably altered. Let me specially refer to the performance of M. Dumon on the one-keyed flute, and of M. Jacobs on the viola da gamba, in the Belgian Historic Concerts, which took place in this music room; and to the Dutch Historic Concerts in the Royal Albert Hall, conducted by Mr. Daniel de Lange. The latter consisted of compositions belonging to a school of music, the old Netherlandish, of all others esteemed to be dry and mechanical. Yet, illuminated by the fervour of patriotic sympathy, those dry bones were recalled to life, and Josquin des Prés, Obrecht, Orlandus Lassus, and Sweelinck were again within touch. Their dialect might be old and somewhat strange, but its accents still excited our emotions. We cannot pretend to obtain similar results with obsolete keyboard instruments, which, at their best, have little fetching power when compared with the human voice, or even bowed instruments. Their evanescent tone and its small energy tell against them.

Our modern harmonic music and our musical instruments appear to have arrived at definite form and intention in the fifteenth century, in the same century that oil painting and printing from movable types, which was to bring so important a change to the intellectual currents of the world, were introduced. The modern keyboard, with its twelve semitones in the octave—a contrivance an early writer, Virdung, suggests was founded on the study of Boethius, and an attempt to restore the chromatic genus of the old Greeks—also the power of grasping the octave with the hand, were certainly in existence in 1432, when the famous altar-piece at Ghent, the Adoration of the Lamb, painted by the brothers Van Eyck, was completed. The St. Cecilia panel, the original of which is now at Berlin, shows this keyboard applied to a Positive organ, and the player is represented as sounding with two hands the common chord of F. The Holyrood St. Cecilia, by an unknown painter of the Flemish school, formerly at Hampton Court, is of later date, about 1484. Here again is a chromatic keyboard to a Positive organ. The church painted in the picture, in which the organ stood, was the old Trinity Church of Edinburgh, which no longer exists. I will, in passing, mention that the keyboard and arrangement of the pipes bear witness thus early to what organ-builders call a "short octave" or "short measure" bass. The keyboard, or clavier stringed, instruments were in existence in the fifteenth century, and perhaps earlier; but their use could not have been much extended until nearly the end of that period. There is scarcely any contemporary reference to them, but we may assume, whether their keyboards were chromatic or diatonic, that they were identical with those organ manuals in which an octave could be stretched, and that any peculiarities, such as short or incomplete octaves in the one, would be likely to exist, as I have found to be the case, in the other. To the interval between the date (1484) of the Holyrood St.

Cecilia and 1511, I attribute the clavictherium, or upright spinet, contributed to the Loan Collection by Count Giovanni Correr, of Venice. The style of the remarkable internal decoration is that of the time when rocks and calvaries abounded in painting. It is quite an Albrecht Dürer background; the figures, doubtless once there, have disappeared. The outside case, being later, need not detain attention. The Flamboyant window, which serves for one of the roses in the soundboard, could hardly have been after 1500. I think we have in this remarkable instrument the oldest clavier at present known. A strip of manuscript in the interior proves its Swabian origin, and as Ulm is mentioned, the instrument was very likely made at Augsburg. It is a spinet because it has the usual spinet-jack, or mechanical plectrum, acting on the single string that makes the note for each key; and the setting the instrument upright, by which it became a clavictherium, merely needed a simple contrivance for the return of the jack, as we find to be the case. To describe a jack: it is a light wooden upright lifter that carries a centred tongue, also of wood, and a cutting of quill that projects and serves as a plectrum to twang the string. The jack, when raised by the key, causes the sound, and the sound is damped by a small piece of cloth attached to the jack. In Count Correr's instrument the little plectrum was of metal, not quill. Perhaps the use of metal for plectra preceded that of quill. In the eighteenth century the quill was sometimes replaced by leather. Scaliger, who was born in 1484, and was a native of the Venetian States, wrote in after life that he remembered the introduction in his boyhood of the little plectra to clavier instruments; and from these points resembling thorns, the instruments previously called arpicordum and clavicymbalum, but commonly monochords, became known as spinet; that is to say, he derived spinetta, the Italian name, from *spina*, the Latin and Italian name for thorn. But another derivation of the word spinet, although not so taking as Scaliger's, has been lately found. It is that the name came from a Venetian clavier-maker called Spinetti, who, about the year 1500, adapted the clavicymbal, hitherto of irregular angles, into a rectangular case, and from him this new instrument became known as spinetta. Virdung, to whom I have already referred, who was a priest at Basel, and had published, in 1511, a treatise in the German language on musical instruments, knew nothing of spinet; with him the trapeze clavier was a clavicymbalum, and the rectangular one a virginal, a name which had already found recognition in England. Virdung's woodcuts represent the clavicordium, the clavicymbalum, the virginal, and the clavictherium; also the chromatic and diatonic keyboards, the last being already obsolete. I will describe the clavichord later on. The clavictherium, according to Virdung, was an upright virginal with gut strings, and was a new invention. He says he had only seen one. Perhaps the gut strings were an experiment, as Count Correr's upright instrument had certainly metal wires. Virdung cannot pretend to say when the other instruments were invented; he surmises, as we still surmise, that the clavicymbalum was a psaltery, an instrument like a dulcimer, to which a keyboard had been put; and the clavicordium a monochord, or, properly, polychord, similarly treated. The Latin names point to a time when these instruments were only used in monasteries or collegiate establishments; the Italian spinetta and arpicordo occur when their use had extended to the laity, and the claviers began to cope with the lutes and viols, and other favourite instruments of the Renaissance. They thus took their part in the great secular change which came over our

Western civilisation about the year 1500. An Italian named Sagudino, who, as Secretary to an Embassy, visited England in the reign of Henry VIII., has left an interesting account of the cultivation of music in that monarch's family and Court. Little Mary Tudor's precocity astonished him. He names the clavier she played upon, clavicimbanum, a variant of the true name. The late Rawdon Brown in translating Sagudino's letters, rendered this word harpsichord, but adds that he should have used spinet. Rimbault, in his valuable and indispensable work, "The Piano-forte," quotes from Rawdon Brown's translation, but substitutes, without comment, "virginal," wherever harpsichord occurs. He made this change of names to support a theory that has no foundation in fact, by which the clavictherium, through an imaginary series of keyed-stringed instruments—the clavichord, the virginal, the spinet, and the harpsichord—was supposed to have led up in that order to the pianoforte. I take this opportunity to warn the student against this fallacious pedigree, which has been too generally accepted. In another sense, however, which Rimbault had not grasped, the word "virginal" would be correct. I mean that general understanding of "virginal," as the common name for any clavier with jacks, that prevailed in this country from the reign of Henry VII. to the Commonwealth. Usually a pair of virginals and a pair of clavichords or organs were said, as a pair of steps or stairs is now used, meaning gradation in the old sense of the keys, as steps through the intervals of the scale.

The regal was properly a small reed organ. I attribute to regal from *regula* (a rule), a similar derivation due also to the keyboard. Queen Elizabeth's virginal, in the Historic Tudor Room of the Loan Collection, is really a spinet, being in a trapeze form, and an Italian one; but, as I have said, in her time and later it would, in England, have been called a virginal, the special name, which was at that time foreign, not having come into general use until the Restoration. This interesting instrument is of the same kind, and is very little, if any, later in date, than the beautiful Paduan spinet of 1550, lent by the Royal Conservatoire of Brussels to the Historic Collection. All these trapeze spinets were "short octave" instruments, the lowest B or E keys, as we regard them, sounding G or C. There are two instances in the Loan Collection where the latter names are actually written upon the keys, the Paduan instrument being one of them. We are concerned to know what music was played upon such instruments? It was neither more nor less than voice parts, in the same way as the lute and other favourite instruments, such as the families of viols, flutes, cromornes, schalmeyes, and bombards, and, of course, the organ and regals were also played. Counterpoint was applied to popular dance measures, to the brisk as well as to the stately. There was no accompaniment distinct from the voice parts until recitative and the basso continuo were introduced about the year 1600, but the player had always the license of variations by which he could display fancy and executive proficiency. Wherever there is cultivation of music, melodic or harmonic, in any part of the world, varying a theme is always the musician's resource. We owe discant, and finally the harmonies and rhythmic figuration of our modern music to this natural tendency. The fingering, which at first had been of the rudest, gradually improved, and was nearly settled by J. S. Bach and his sons as we have it now. It has been perfected by the great pianists of this century. It was not till Purcell's time that the use of the thumb came to be understood. It must be borne in mind the touch of the spinet and harpsichord is quite different from that of the clavichord; and spinet, harpsichord, and

clavichord also differ from that of the pianoforte, inasmuch as they demand less impetus of blow. It is difficult to describe the harpsichord touch: it may be *legato* or *mezzo-staccato*, and has affinity to the touch of the organ. The old harpsichord players could not, however, have divined the variety of touch the modern pianoforte could have taught them. The clavichord touch is essentially *legatissimo*, with a very shallow fall or depression of the key. Both instruments require *arpeggio* chords, as chords of simultaneous notes have no satisfactory tone. I will play upon a spinet, one of old Jacob Kirkman's, dated 1755, to illustrate the clavier music of the Elizabethan era, a Pavana entitled "The Earl of Salisbury," a "Galiardo," and an air called "Sclenger's Round," with variations, by William Byrd (1538 (?) to 1623), the composer of "Non Nobis Domine"; also, the "Courante Jewel," by Dr. John Bull (1563 to 1628). I would have used the more appropriate Brussels spinet of 1550, which is in playing order, had not the size of the room required an instrument of greater power. There is a fine portrait of Bull in the Loan Collection, lent by the University of Oxford. I have had the spinet tuned according to the temperament or division of the scale that was in vogue when that music was composed, by which the keys with no, or few, sharps or flats had good major thirds. This division is known as the mean tone temperament.

There was another early clavier, to which I have incidentally referred, the arpicordum or arpicordo. I think, notwithstanding the description in Praetorius's "Syntagma," it was the long harp-shaped clavicymbalum and lineal descendant of the "Stromento di Porco," or Pig's-head Psalter. Of this form *Virdung* seems to have no knowledge; at least, he gives no woodcut or description of it. Known in this country as the harpsichord, with an "s" inserted, it has kept the name of clavicembalo in Italy, the Italian form of clavicymbalum. And, by casting off the final syllables, it became, in France, the *clavecin*. The French accepted the thorny derivation of the spinetta, changing the word, according to their language, to *espinette*, later *épinette*.

We find in the long harpsichord the single string of the spinet increased to two, tuned in unison for each note, the power of twanging both at one time being gained by having two jacks to each key, and so arranging the scale of stringing that the jacks should have their plectra or striking points outwards. By stops similar to those in the organ the two registers of jacks could be shifted so that the player had at command a *forte* of two unisons, or a *piano* by reverting to the single string of the spinet; and by two keyboards, one above the other, again borrowed from the organ, it became possible to contrast the *forte* and *piano*, an advance in the direction of modern expression.

Although the increase and decrease of *crescendo* and *diminuendo* do not belong to the capabilities of the harpsichord and spinet, there is a continually varying quantity of sound heard, as in the organ, owing to the number of parts that may be going on, and their position in the scale, thus redeeming these instruments from utter monotony.

Old records show that harpsichords, or virginals, as they were called, with stops, and possibly double keyboards, were imported into this country in the reign of Henry VIII. The absence of stops in the oldest harpsichord known, the fine Roman clavicembalo of 1521, now in the South Kensington Museum, is not evidence against their having been originally an Italian invention; but, all things considered, I am inclined to attribute this improvement and the double keyboard to the clavier-makers of the Netherlands.

The octave register, with its row of jacks, derived, as we shall see, from the little movable octave spinet, has been long attributed to that great harpsichord and virginal maker, Hans Ruckers, the elder, of Antwerp. It was introduced in the last quarter of the sixteenth century. English harpsichord making does not appear to have begun before that time. The oldest English harpsichords in the Loan Collection are not of earlier date than the end of the seventeenth century. One is by Thomas Hitchcock, a famous spinet-maker, and has four registers, including the "lute." The other, by Francis Coston, also of London, has the unisons and octave without lute, and with the short octave bass. The Italian spinetta *traversa*, or transverse spinet, was a modification of the spinet due to the harpsichord, the tuning-pins being, as in the latter instrument, immediately above the keyboard. It was a more powerful instrument than the ordinary spinet. A smaller one, tuned an octave higher, which, used in combination with the larger instrument—as may be seen in Messrs. Chappell's combined virginal and movable spinet in the Loan Collection—led to the adoption of the octave register in the harpsichord, was known as the *ottavina*. The rectangular spinet, or virginal proper, bore in Italy the designation spinetta a tavola, or table spinet. It became a fashion to make these rectangular virginals like the "cassone," or large Italian wedding coffers, and in that form, but with Flemish decoration, they were introduced into this country at the same time as the transverse spinet—from the earliest existing specimens, I should say during the Commonwealth, but it might have been earlier.

There are several fine English virginals of this fashion in the Loan Collection, but they do not appear to have remained long in vogue. The transverse spinet, on the contrary, took firm root in English ground, and our Collection is rich in specimens, dating from 1664 to 1784, or thereabouts. The most noted makers have been Charles Haward, Stephen Keene, and Thomas and John Hitchcock. Samuel Pepys bought a Haward spinet. He says in his Diary:—

"April 4, 1668.—To White Hall. Took Aldgate Street in my way and there called upon one Haward that makes Virginals, and there did like of a little espinette, and will have him finish it for me: for I had a mind to a small harpsichord, but this takes up less room." On July 10 he withdrew from the purchase, to return, however, on the 13th to agree to it. On July 15, Pepys writes: "At noon is brought home the espinette I bought the other day of Haward: costs me £5." There are two Haward spinets in the Loan Collection, one on a triangular stand, resembling the "triangle" which Pepys bought afterwards. Early in the eighteenth century the long harpsichord became more prominent. It was then an instrument with two unisons and an octave, and a lute stop on the upper keyboard, which gained its oboe quality of tone by twanging the strings near the wrestplank bridge. After this addition came the mute or buff stop, and also occasionally one or more rows of jacks with morocco leather plectra. A pedal, the left one, effected an easy combination for the player of the lute, and one of the unisons, the former upon the upper, the latter, which could be muted, on the lower keyboard, making a pleasing contrast. The right pedal brought into operation a swell, the perfection of which was attained when Shudi, in 1769, patented the Venetian swell, since indispensable in the organ, to which it was soon transferred.

Jacob Kirkman and Burkut Shudi (properly Burkhard Tschudi), later Shudi and Broadwood, became in this country the most celebrated makers. Their



instruments in the Loan Collection would form by themselves an exhibition of interest.

I will now play upon two harpsichords (one by Shudi, dated 1771, and one by Shudi and Broadwood, dated 1781) a Prelude, Saraband and Cebell (or Gavotte), composed by Henry Purcell (1658 to 1695); a Menuetto and the air, with variations, known as the "Harmonious Blacksmith," by Handel (1685 to 1759), and a Sonata, by Domenico Scarlatti (1683 to 1757). This selection will show the special characteristics of the harpsichord and its limitations. But it must be remembered that the adornment of shakes, turns, and other graces were more cultivated in the best days of the harpsichord than emphasis, accent, and those ever-varying changes of power that help to make our modern music what it is. I must not omit to say that the belief once prevalent among musicians, and that I find still exists, that Scarlatti's hand-crossings were due to the use of two keyboards, is not justified. Technically the hand-crossings are intentional, and, moreover, double keyboard harpsichords have found little favour in his, or at any time, in Italy.

I come now to the clavichord, the oldest of the clavier family. Derived from the monochord, it must have long been restricted to its original use as the singer's guide and support. Its power of expression was not recognised, and it could hardly compete in other attractions with the brilliant spinet, when once the latter became known. Although improved and gradually extended in size and compass, it remained with its monochord peculiarity of two or more notes produced from the same string, and it was not until the epoch of John Sebastian Bach, that this economical construction was done away with, and each key, having its own strings, became independent of its neighbour. The expressive character of the clavichord has only found due recognition in Germany. In point of fact, it is the most directly expressive and, so to speak, intimate of all the claviers in this directness, even in this respect surpassing the pianoforte. And it was this that endeared it to Bach and his elder sons. Bach's third son, Carl Philip Emmanuel, has left a treatise on clavier playing, in which he speaks of the clavichord with enthusiasm. He says, to quote one passage only, "One can bring out (on the clavichord) all kinds of *forte* and *piano* significantly and clearly, almost more than on any other instrument." The tone of the clavichord is to us weak and ineffective, not as might be supposed as a result of age, for I have heard new clavichords and know from experience that little was gained in power by their newness. The conception of the Bachs in this respect differed from ours. It is a prevalent error to regard the Bachs as having intentionally helped the advance of the pianoforte. There is no passage, even in the last edition of Emmanuel Bach's "Versuch," that can be made to show he had any liking for the pianoforte or that it influenced either his father's or his own compositions.

The sound of the clavichord is produced by a simple tangent or flattened pin of brass, which sets the strings in vibration and makes a bridge for them by one and the same movement when the key goes down. The strip of cloth, woven about the strings beyond the tangents, damp the strings excepting while the tangents are in action. The low price of the German clavichord may have assisted to keep it in use for some years after the pianoforte had become general. Clavichords were made until the beginning of this century. A few years since they were entirely forgotten excepting by some of the oldest German musicians. Carl Engel was the first to bring the clavichord again into notice, acquiring such instruments as he could find. He inspired me with

the desire to give the clavichord its right place beside the spinet and harpsichord.

I will terminate this Lecture by playing on a clavichord the First Prelude, by J. S. Bach (1685 to 1750). It will be the best introduction to the instrument for those who are not yet acquainted with its tone. I will conclude with perhaps the greatest composition ever inspired by it, the Fantasia Chromatica of the same composer. The instrument is by Hass, of Hamburg, and is dated 1743, and the fine harpsichord Mdlle. Ulmann played upon with so much effect in the Belgian Historic Concert was by the same maker. The clavichord is tuned in equal temperament, that division of the scale advocated by the Bachs by which the major thirds are all equally rough or sharp. The Fantasia Chromatica is replete with and owes some of its peculiar charm to chords of the Diminished Seventh, which created, I may say, by Equal Temperament are only endurable when the tuning is according to that system now universally employed for organs and pianofortes.

### THE EFFECT OF THE FUGAL IMPULSE UPON MUSIC:

BEING AN EXAMINATION OF THE SPIRIT AND TENDENCY OF CERTAIN PHASES IN THE DEVELOPMENT OF MUSICAL FORM

By JOSEPH GODDARD.

(Continued from page 589.)

THE great difference between the fugal writing of Handel and his followers in the sacred field lies in these considerations. In the case of Handel's subject, the idea is expressed completely in the subject itself, which, whilst being original and possessing true melodic form, seldom aims at special melodic beauty, and does not demand special harmonic treatment. It belongs rather to the homophonal style than the harmonic; yet, though not enhanced by harmony, it still acquires a considerably added force from its multiplication and the various forms of presentation involved in its fugal treatment. This is quite a different kind of power from that of special harmony. It is akin to that power which is contained in the general effect of natural objects, as in the case of a field of flowers—the power of repetition and multiform presentation, whilst the power unfolded by special harmonic effect is the power of massive incitation. Both powers may conjointly operate both in Music and Nature. Handel thus (we are referring to his fugal constructions) relies not on melodic beauty or special harmony, but on force and truth of character in his themes, and that chasteness of form which lends itself easily to fugal treatment as well as to declamatory effect. On the other hand, Haydn and Mendelssohn were, beyond all things, the inaugurators of new melodic and harmonic idioms; they were not merely great composers, but they opened new paths. But the new spirit which they breathed into the art did not become manifest in fugue. From those portions of their choruses which are fugal to those which are not there is a great leap in pure effect. In the fugal portions a sense of structural effort thrusts itself strongly upon the attention, whilst in the plain portions all is inspiration. In the case of Handel a certain homogeneity embraces the whole; the fugal effect is the effect naturally inspired for consummating the expression. From numerous examples we cite the chorus, "Let us break their bonds asunder."

But the feeling for harmony not only impels the composer of the modern period to set aside the principle of polyphony—i.e., even demonstrativeness of the *parts*—in favour of the principle—the enhance-



have implied, is produced by difference of impression upon a single sense.\*

In tracing the progress of the fugal impulse we have seen that in the modern period it is accompanied by tendencies other than fugal, which unfold in new harmonic and melodic effects, the development of which in choral music—combined with the increasing importance of the accompaniment—has necessitated considerable curtailment of fugal elaboration. From this we do not infer that the rôle of the fugue is played out in choral music, but that its effective employment is only consistent with certain conditions.

#### THEMATIC TREATMENT.

Another high aspect of musical art, in which the far-off impulse which led to the fugue is still traceable, is exemplified in those modern instrumental movements of which the principle of construction is termed *thematic treatment*.

Into this style of composition counterpoint, in the shape of synchronous or partly synchronous themes of generally similar form, does not, as in the case of the fugal structure, enter largely. The following is an example—

No. 4. BEETHOVEN, Op. 13.

The following examples exhibit this mode of construction so conformed as to embrace the freer resources of instrumentation—

No. 5. BEETHOVEN.

No. 6.

The last example, as well as the following, is an example of counterpoint of imitative form:—

No. 7. BEETHOVEN.

Free counterpoint is an important element in thematic treatment. Examples—

No. 8. BEETHOVEN.

Subject.

\* This subject is considered more fully in "Some Reflections upon Musical Art considered in its Wider Relations."

No. 9. Subject. BEETHOVEN.

Counter-melodic effect is also an element. Example—

No. 10. BEETHOVEN.

Thus far it is visible that in thematic treatment the composer first consummates a theme or subject, as in the case of the fugue, and the subsequent effect is connected with the theme through some application of the art of counterpoint, the conditions being such as to permit wider range and more varied form in the passages, and enlarged scope for harmonic and rhythmic display. But in thematic treatment subsequent effect is also connected with the theme by other and subtler liens than those of counterpoint pure and simple. The following are a few examples:—

Where the *subject* gives rise to an onward flow of melodic outline different from it in character—

No. 11. Termination of 1st subject. New form of outline. BEETHOVEN.

Where the *counter-subject* leads to a new form of outline—

No. 12. Counter-subject. Further development of Counter-subject. BEETHOVEN.

Portion of subject.

No. 13. Counter-effect leading to new form of outline. BEETHOVEN.

First subject.

Where rhythmic effect alone, borrowed from the subject, leads to new effect—

No. 14. Subject. BEETHOVEN.

Rhythmic effect in bass, suggested by last two notes of subject.



The same rhythmic effect with counterpoint in imitation.

Where harmonic prompting, having independent effect, is connected rhythmically with the subject—



Subject.

Harmonic prompting containing rhythmic lineament of subject.

In the following example the first and second subjects, as well as a rhythmic effect suggested by the first subject, are all connected by a continuous counterpoint—



cres. Second subject modified.



First subject.

Rhythmic imitation of first subject.

In the following example a new start of effect is obtained by simply reversing the beginning of the subject—



Subject.

We have referred to the principle of *repetition* which plays so great a part in the effect of nature upon our faculties. This principle plays also a great part in art; it is observable in all the larger forms of music both vocal and instrumental. The repetition of the subject is an important means of effect in the classical instrumental movement, and the modification of the subject for the purpose of repetition is another element of thematic treatment. Example—



Subject modified.

HAYDN.

In the following example, whilst the form of the subject is but slightly altered, the melodic character is quite changed—



Subject transfigured.



The above are only illustrations of a few out of many ways in which the most varied scopes of effect are caused to unfold connectedly and, as it were, from a common nucleus. The expressional instinct which gives rise to these different modes of development is the instinct of *unity*. In fact, thematic treatment may be described as a mode of composition in which the composer restricts himself to the following two kinds of prompting: First, that of which the ideas have connectedness in some outward feature; secondly, that of which the ideas are thrown off in the same *breath of inspiration*. The problem of the composition of an instrumental movement is this—to combine important dimensions with unity. For art effect to exist there must, as we have already stated, be progressiveness, cumulation; and these demand connectedness by a unifying element. In a fugue this unity is produced by the close relatedness of *parts*. If the composition is for voices the words aid in giving unity. This is the case in the Handelian chorus where the fugal form is free, and where sometimes independent effect is introduced, prompted entirely by the words. Thus in the chorus, "Worthy is the Lamb," after one of the repetitions of the subject, a new form of movement is introduced sharply—

No. 20. Alto part (portion of subject). Soprano part (new form).



Him, be un-to Him bless-ing, hon-our.

But in the case of an instrumental movement the fundamental elements of effect are not curtailed by the limits of the human voice; both melodic and rhythmic effect have more play, whilst other effects enter which are special to instrumentation. The circumstances are such that a freedom is demanded which is incompatible with the close texture of the fugue—whether for voice or instruments, or with any structure confined to vocal range; and yet which displays unity. This problem of combining unity with the latitude invited by instrumental resources (where thus the coherence of text cannot aid) has been solved by those great modern composers who conform their expression on the principle of *thematic treatment*. It is really an *arrangement* of ideas—a curtailing all prompting which is not in spirit or in form related.

(To be continued.)

THE stupidity of the music hall stage has furnished the *Daily News* with the theme of a slashing and amusing article in its issue of the 8th ult., and, in the correspondence provoked by this onslaught, two



letters at least have been worth careful reading. In a whimsical, mock heroic fashion—betraying, if we mistake not, the familiar hand of a well-known *littérateur*—the writer denounces this stupidity as immoral, and proceeds to illustrate, by copious extracts, the depressing fatuity and exquisite bathos of the music hall muse. He laments the palmy days of Evans's, and suggests, as a remedy for the existing evil, the providing of better verse for the music halls. "It ought to be easy. . . . The management can afford to have just what it chooses to command." But in the next breath he adds that "the only hall in which good old ballads were sung by trained singers, and which resolutely excluded vulgarity from its programme, proved a dismal failure. The name of 'Paddy Green' stands like a danger signal on the path of reform." Finally he broaches the theory that the more serious life and the struggle for existence become, the more frivolous, not to say idiotic, is the mode in which people like to take their pleasure. "In proportion as the people toil hard, they seem to play foolishly, as though they put so much strength into their occupations as to leave little for their pleasures. . . . Our over-wrought artisan at the music hall is, perhaps, only a logical pendant to the over-worked lawyer or man of business at the play." Altogether there is food for much reflection in this article, though we venture to assert that the writer is mistaken if he imagines the artisan to be the chief frequenter of the music hall. Philistinism chiefly flourishes among the "materialised" middle-class, according to Mr. Matthew Arnold, and the true "Arry" is removed several grades in the social scale from the working man. Not the least notable feature in the controversy provoked by this article, was the temperate and well-written retort of a "vocal comedian" from the Trocadero Music Hall. This gentleman, while admitting the inanity of much of the *répertoire* of the music hall singer, contended that the writer of the *Daily News* article had shown unfairness in the choice of his extracts, and claimed that music hall songs were at least as useful and instructive as the ordinary drawing-room ballad. He also insisted that in holding the proprietors of music halls responsible for the low level of their entertainments, the writer was putting the saddle upon the wrong horse. It was the public who really determined the character of the performance. His appeal to people to "try and see some good in music halls" is fair in so far that no one has a right to condemn them wholesale without paying them a visit. Perhaps it is an acquired taste, but we can imagine no more effectual cure for high spirits than a course of music halls, and the depression they are likely to engender. The performers mop and mow with great spirit, and sad-faced young men in the stalls applaud vigorously, but solemnly. The singers, when they do not confine themselves to spoken recitative, accompanied by the band, display a great proficiency in the arts of scooping, slurring, and squawking, and certainly a contemplation of their vocal method may serve the same purpose as the drunken Helot of old—as an awful warning what to avoid. Yet a third explanation of the present state of the music hall stage is given by another contemporary, who lays the blame at the door of the State, and insists that "it is of moment to throw open the music hall programme to operettas, the *ballet d'action*, and the dramatic sketch—to anything, indeed, better than the coarse and wretched ditties trolled out night after night, in the hearing of youth and inexperience, by so-called 'comiques.'" This writer goes nearer the mark than any of his fellows, and we can furnish an interesting illustration, on a smaller scale, of the value of his suggestions. Ten years ago, while any and every form of public dramatic entertainment was prohibited in

term time at Oxford, licenses were freely extended to music hall singers to enlighten the youth of the University by their refined and sprightly performances. Shakespeare was proscribed, while Vance might revel unchecked. This monstrous anomaly was at last removed, and the results have been so satisfactory that we have never heard of any intention on the part of the authorities to reduce the stage at Oxford to a condition which a bold parodist described as "most music hall, most melancholy."

THE renewal of the agitation in favour of lowering the Musical Pitch, which the assembling of the conference in June last and the subsequent appointment of a committee bade fair to develop into a burning question, has proved after all to be but a mere flash in the pan, and has died out abruptly on its first contact with official cold water. Sir George Macfarren has communicated to the papers the response made to the memorial presented to the commander-in-chief "requesting that the bands of the British army might have their instruments tuned to the proposed pitch," and that response briefly declares that "owing to financial and other difficulties which are too great to be overcome, his Royal Highness is unable to support the adoption of the Standard Musical Pitch, as proposed." Consequently the committee, deprived of the co-operation of the military authorities which they hold to be absolutely indispensable for the realisation of their aims, has incontinently dissolved itself. Now this identical proposition—that the co-operation of the War Office is so indispensable—has been called in question by a correspondent to one of the daily papers, who seems to imply that the dependence of orchestras upon military bandmen is greatly exaggerated by Sir George Macfarren, adding further that these same bandmen set so much store by their "civil" engagements that he is convinced they would find it to their interest to purchase new instruments. We should like very much to learn what the exact proportion of military performers is in the principal orchestras, for this is just a case where some precise statistics would throw a great deal of light upon the case. And we cordially agree with the hope expressed by the *Times* that pressure may be brought to bear upon the government, to induce them to send a representative to the conference on the Pitch question to be held at Vienna at the close of this month. It has become such a common practice of late for journals to put forward the claims of possible candidates when any vacancies occur, that we may be allowed to suggest that no fitter person could be found for the post than the Director of the Royal College of Music, especially as he has hitherto preserved a strictly impartial attitude in the matter.

THE glorious uncertainty of the law has received another conspicuous illustration, this time in the United States. It will be remembered that in the famous case of Gounod's "Redemption" American justice very properly and reasonably decided that an orchestral arrangement of a work could not lawfully be made from a pianoforte copy without consent of the proprietors. The effect of this judgment was to protect the owners of full scores from bogus creations based upon the pianoforte score, and hence no orchestral performance of "The Redemption" could take place without previous application to the proprietors of the unpublished full score. A valuable property was thus protected, and the interests of the composer were safeguarded, since his work could not be put forward under conditions almost certain to misrepresent his intentions. No persons were likely to benefit more

by this decision than Messrs. Gilbert and Sullivan. Their comic operas are in great demand throughout the States; and it was naturally expected by them that if the full score—of the "Mikado," say—remained unpublished, and if a pianoforte score were prepared and copyrighted by a citizen of the United States, they would not only enjoy the advantage of publication, but also of performance with an orchestra. This state of things was, of course, regarded with intense dissatisfaction by the pirates who are always ready to rob men of the fruits of their labour or their enterprise. Undeterred by "The Redemption" case, they concocted a full score from the pianoforte copy, and calmly proceeded to give performances of the "Mikado," to the loss and injury of its proprietors. Then the question was once more referred to the law courts, the result being that judge number two upsets the decision of judge number one, and declares that there can be no property in a pianoforte arrangement, which is, therefore, open to anybody to do with as he pleases. While regretting the immediate result to the holders of important musical works, as far as the American market is concerned, it is perhaps well that the necessity for legislation, in the interests of common justice, should thus be made plain to the people of the United States. These conflicting judgments may help to fix public attention upon the whole question of international copyright with America, and thus shorten the duration of a state of things which is simply disgraceful to that country.

We are not among those who consider themselves entitled to discuss the private doings of public people. These should be as sacred as the private doings of others, and, therefore, when a musical artist performs any act of ordinary life, it is simply impertinent for the press to make the conditions and circumstances food for everybody's gossip. It sometimes happens, however, that the artist endeavours to create capital out of these occasions, and courts for them the publicity to which, by their nature, they are not entitled. In such cases we are justified in referring to them if they can be made to point a moral. The recent marriage of Mdlle. Nevada (Miss Wixom) seems to have been conducted as an indirect advertisement. Though the actual event concerned nobody but the contracting parties, and deserved no more than a single line of record, columns were filled with descriptions of the young lady's dresses and presents, to the end of her glorification, not as a bride, but as a *prima donna* about to start on a tour which, presumably, would afford opportunity for seeing the creations of M. Worth in actual wear. Music suffers so much from the vanity and vagaries of that peculiar person, the *prima donna*, that another example is, perhaps, hardly worth noticing. Still, we cannot help asking our readers to join with us in anticipating a time when no person connected with the art of music will partly base her claims to public attention upon the magnificence of her diamonds or the splendour of her robes. We have heard of another *prima donna* (also American) who, when interviewed by a reporter on arriving in a place where she was to play, emptied her trunks and desired him to enlarge upon her triumphant millinery. All this may amuse, but it has a serious side, and we gravely wish that these dressy ladies would betake themselves to some other profession. Music would not miss them.

SOME time ago we threw out a suggestion that open-air music, performances of which are rapidly becoming an institution in this country, should not be confined to instrumental concerts, but should include solos and

concerted pieces by trained vocalists. This idea has, we find, recently been acted upon, and in the very best manner, in the neighbourhood of Leeds, where in a large field, admission to which was free, excellent selections from the standard Oratorios were given on a Sunday evening, in support of the local Medical Charities. The "Black Bull field," at Hunslet, was the locality in which this performance took place, and Dr. Wm. Spark, to whose article in the *Leeds Saturday Journal* we are indebted for this information, tells us that "the band comprised about sixty, chiefly strings—the brass and wood instruments, which were mostly wanted, being conspicuous by their absence—an omission that should be rectified on future occasions. The chorus numbered nearly four hundred, the basses, as usual in Yorkshire, being the most powerful, the altos the most penetrating. The sopranos all looked very nice, and attended earnestly to their work, but they lacked the strength we are used to in Leeds." A white sheet, we are told, was spread out for the reception of any coins which the visitors might feel disposed to give. For the chorus there was a long raised platform placed against the back of a large mill, or warehouse; the band was on the ground, or basement, and the performers stood on wooden planks, the Conductor, Mr. J. Haywood, being placed in a tolerably elevated position in front. The programme included a selection of choruses from "The Messiah," the "Creation," Mozart's 12th Mass, and two familiar pieces, "O Worship the King all glorious above," to Hanover tune, and the Old Hundredth Psalm, in which the people heartily joined. It is stated that the collection amounted to £78 os. 10d; which, after deducting the necessary expenses, left a clear balance of £46 7s. 2d. to be handed over to the Hunslet Infirmary. "Black Bull Field" has indeed earned for itself an enviable reputation; for it will unquestionably live in musical history as the spot where was initiated "Open-air Oratorio."

A CORRESPONDENT has sent us an article from a country paper, in which, speaking of the violin, the following passage occurs: "It is a pity that, under a pretence of keeping the violin a perfect instrument as to stopping the notes, its use is so limited, when, if the fingerboard were provided with frets, something like those on the guitar, so arranged as to produce notes in accord with those of a well-tuned piano, the violin would be an instrument tolerably easy to play upon. The vast proportion of those who try to learn the violin are disgusted by the horrid sounds they produce, and the difficulty of finding the right spots where to place the fingers, and they give up their task in despair." This is enclosed to us as a specimen of a provincial editor's crude notions on violin-playing; but we should like to place upon record the fact of the method here proposed having been already successfully tried. Certainly frets were not used; but a keyboard was fixed over the strings of the violin, the keys being fitted to the precise places for producing all the required notes. Being merely an apparatus to be attached to instruments, it was of course unnecessary for those who already possessed a violin to purchase a new one in order to test the value of the invention, as it could be put on and taken off the instrument without the slightest difficulty. By the aid of this "clavic attachment," as it was termed, pupils could in a very short time play tolerably difficult pieces, and, it need scarcely be said, perfectly in tune, according to the system advocated by Spohr in his "Violin School," of the "uniform magnitude of all the twelve semitones." Whether there is still a sale for the "attachment" we cannot say; but that

it was no mere curiosity was proved by the warm interest taken in it by many of the leading executants of the time, more especially by Mr. Henry Blagrove, who, with the apparatus fitted on his violin, performed two solos at a public concert, and we, who were present on the occasion, can most decisively say with brilliant effect. The invention, so far as we can remember, was patented in 1845.

## BRISTOL MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE Fifth Triennial Musical Festival, held in the ancient capital of the West, began on the 20th ult. and ended on the 23rd. Its occurrence at a time when public attention was centred upon political men and things, and when the state of local trade had sorely limited the luxury-purchasing means of the community, encouraged no prospect of pecuniary success. Indeed, the most sanguine supporters of the enterprise, knowing the condition of things in Bristol, could only hope for a minimum of loss. Gain was expected by nobody. Under such conditions, it behoved the managers to make their programme specially attractive, as far as that could be done without adding to pecuniary risk. In this they partially succeeded. The choice of Berlioz's "Faust" was, beyond question, a wise one. It caused a genuine "run" upon the Thursday morning tickets, and produced such a good money house that, had the receipts been equally large throughout, a handsome surplus would have resulted. But the presentation of Handel's "Belshazzar" was a huge financial mistake. That it deserves to be called an artistic error also, I do not say. So fine a work is its own justification anywhere. If, however, the end and aim of a musical Festival, and, consequently, the test of its success, be a balance on the right side of the ledger, then, unquestionably, the committee should have resisted the blandishments of Mr. Charles Hallé, and put their foot down upon his proposal to take up "Belshazzar." It was easy to anticipate public indifference with regard to the old oratorio, spite of the fact that it had never, within living memory, been given in Bristol. Handel is a great name, no doubt, but the mass of festival-goers are very much like sheep that follow a bell-wether. The Bristolians went to hear "Faust" because that work has recently made a noise in the world. They stayed away from "Belshazzar" because it called up no recollections, and excited no curiosity. The teaching of these facts is clear, and the committee must now see that they would have done better from a business point of view had they taken their novelties entirely from the list of works actually present to men's minds. It is not my province to mention such works by name. There are several which suggest themselves at once as certain to have made a more profitable appeal to general interest than could anything chosen from the repertory of the past. Here let me be just to the managers. They were not insensible to the importance of the consideration just stated, or they would not have requested Gounod, Verdi, and Boito, each in turn, to write a new piece. It is fitting to acknowledge so much of enterprise. The false course began when, these applications having failed, they did not resort to a popular English composer, or take up some work around which public interest had already gathered. Concerning their further selection of "Elijah" and "The Messiah," which completed the morning concert scheme, nothing need be said. The attitude of amateurs towards their old favourites is proof that the masterpieces of Mendelssohn and Handel are still indispensable on such occasions. They drew large audiences at Bristol, not quite so numerous, perhaps, as at some former times, but this may be set down to what I am told is a really serious impoverishment of the community. Everything has dropped in Bristol but the prices of admission to the Festival.

The evening programmes were of the varied sort generally thought to be most acceptable. Yet they contained much good music. They were rich, for example, in instrumental selections, among these being Dvorák's second Symphony, and Beethoven's fifth, together with the "Oberon," "Parsifal," "Siège de Corinthe," "Tannhäuser," and "Jubilee" Overtures; and two Rhapsodies

by Svendsen and Liszt respectively. The important choral works associated with these were Brahms's "Triumphlied," C. H. Lloyd's "Hero and Leander," and the *Finale* to "Loreley." For the rest, we had the usual run of vocal solos, all very good in their way, but of which no combination could possibly be worthy of a Festival occasion. Nevertheless, I am not going to bring a charge against the committee on this account. Presumably they know the taste of their public, and if their administration must be judged by figures, in accordance with the spirit of a commercial people, it is not surprising to find them sacrificing an ideal programme in favour of one adapted to attract guineas. True the guineas were not attracted in overwhelming quantities, but the fact does not prove that an ideal programme would have done any better, or even so well.

I am bound to express an opinion that the charges for admission were, considering the times now present, too high. Fifteen shillings for a seat in a limited "first division" may pass, but half-a-guinea for one in the "second division," and three half-crowns for an "unsecured," are terms needing revision. My decided conviction is, that at prices materially lower, the hall might have been filled, and the receipts increased. At any rate, two customers at five shillings are as good as—in this case, for obvious reasons, better than—one at ten, and there were times in the course of the Festival when the numbers in certain parts of the hall might have been doubled without inconvenient crowding.

The executive resources of the Festival were quite adequate. No expense was spared, for example, in getting together a good company of soloists, including Mesdames Albani, Williams, Patey, and Trebelli; Messrs. Lloyd, Maas, Hilton, and Santley, with two less known artists—Messrs. Piercy and Worlock—thrown in. The services of these ladies and gentlemen were not, however, given in equal proportion. Lavish use was made of Madame Albani, Mr. Lloyd, and Mr. Santley, but Miss Williams, Madame Patey, and Mr. Maas, each sang in only two Concerts. Against the actual work done by this department no charge whatever will lie. The solo singing was excellent throughout, and worthy of the traditions of English Festivals. For the orchestra, numbering over ninety performers, Mr. Charles Hallé was responsible, since it comprised the whole of his Manchester band, strengthened by recruits from local sources. A very admirable orchestra it proved to be, and hardly could serious exception be taken to any of its work. The playing of Dvorák's Symphony was specially good. For this, serious preparation had, no doubt, been made. On the other hand, Beethoven's "C minor" met with by no means the same measure of justice, though glaring faults were absent. On the whole, the orchestra maintained its reputation. So did the chorus, which Mr. D. W. Rootham had brought to a higher state of efficiency than ever. No amount of care can change the natural quality of the Bristol voices, but what they lack in sonority is made up in purity of tone and general refinement. The sopranos and tenors were most admirable in all respects, but the contraltos and basses needed, I should say, an addition to their numbers for the sake of a perfect balance. Throughout the Festival, the choral singing extorted frequent praise. It was always correct, spirited, and expressive. Moreover, it bravely stood the severe test imposed by the "Triumphlied" of Brahms—a work, as amateurs know, of the most uncompromising kind, adapted equally to try skill and endurance. Through this the Bristol singers went with flying colours. Not a hitch of any kind occurred to spoil the completeness of their triumph; and on the achievement they may, for the next three years, rest their claim to consideration.

After the foregoing remarks, and considering the character of the programme, it is hardly necessary for me to go through the work of the Festival in detail. Enough, if I touch upon the more salient features in each performance, leaving the rest in an obscurity which cannot be called unjust.

"Belshazzar" led the way; occupying the place usually given to "Elijah." It was performed, as in London last year, with the additional accompaniments of Mr. E. Hecht, who, in discharging a difficult and delicate task, shows

general prudence tempered by an occasional display of excessive rashness. The orchestration of "Ye tutelars gods," for example, reminds me more of Berlioz than Handel, and, though effective, *per se*, needs toning down before the whole can be accepted. The solos in "Belshazzar" were sung by Madame Albani, Madame Trebelli, Mr. Lloyd, Mr. Hilton, and Mr. Santley, but the impression they made, even in such good hands, was as nothing to that of the choruses. These evidently surprised the audience. The scene of the handwriting on the wall—one of Handel's grandest dramatic achievements—created a profound effect, and in the intervals of silence, the proverbial pin might have been heard to drop, so absorbed were the listeners. With regard to the efforts of the band and chorus too much cannot be said in praise. Brahms's "Triumphlied" was performed at the Evening Concert; in what manner has already been pointed out, and there only remains to approve the delivery of the baritone solo by a local artist, Mr. Montague Worlock, who has a good voice and fair style. I need not detain the reader by reference to the miscellaneous selections, after due recognition of the orchestral pieces, to which ample justice was done. The "Oberon" Overture, and Svendsen's Norwegian Rhapsody in C, were among the triumphs of the band. It should be added that Mr. Lloyd introduced the tenor *scena* from Halévy's "La Juive," and was successful enough to warrant its retention in his repertory.

The second day's business began with "Elijah"; solos by Miss Anna Williams, Madame Patey, Mr. Maas, and Mr. Santley. Mendelssohn's work, which drew a far larger audience than did "Belshazzar," was generally well rendered, the exceptions to this rule being "For he shall give his angels" and "Cast thy burden." In the evening we had Dvorák's Symphony, the performance of which has already been noticed. Owing to the interruption of late arrivals, this work occupied nearly the whole of the first hour, but it was sat out with exemplary patience by the Bristol amateurs, albeit they must have found much of it scarcely within the grasp of a first hearing. Mr. Lloyd's Worcester Cantata "Hero and Leander" followed, the solos being taken by Madame Albani and Mr. Hilton, whose voice, by the way, music written for Mr. Santley did not suit. The audience were evidently pleased with this example of the new school of English composers, and, in truth, it is a graceful creation, evincing, besides musical skill, a subtle knowledge of appropriate effects. Since the Worcester performance Mr. Lloyd has considerably enlarged the duet, with advantage to that number and the entire work, which is now not only an excellent but a completed thing. Both the music and its performance were loudly applauded, Madame Albani, as *Hero*, exciting positive enthusiasm; while, at the close, Mr. Lloyd bowed his acknowledgments from the President's Gallery, in answer to repeated calls. Among the more notable features in the rest of the programme were Liszt's first Hungarian Rhapsody, the Introduction to the third act of "Lohengrin" and the fine unaccompanied chorus, "In Praise of Music," composed by the late Dr. S. S. Wesley. This was conducted by Mr. Rootham, whose appearance called forth deserved applause.

Thursday morning witnessed the greatest success of the Festival, both as regards the public and the performers. This was due to the production of Berlioz's "Faust," the promise of which excited as much general interest as any more absolute novelty could have done, and in the result gave as much pleasure. Rarely has an unfamiliar work obtained at first hearing such unqualified approval. The audience were loud in their praises of the music and its rendering, and frank in the public and private expression of their own enjoyment. Nobody acquainted with "Faust" will marvel at this. The intensely absorbing nature of the story, and the powerful character of the music, make up a whole not to be resisted even by the least perceptive amateur. Everything possible was done to enhance its attraction, especially by placing the solos in the hands of Madame Albani, Mr. Lloyd, Mr. Hilton, and Mr. Santley. These artists did their very best so well that on few occasions have Madame Albani's dramatic instinct, Mr. Lloyd's passionate expression, or Mr. Santley's subtle delineation of character been more conspicuously meritorious. The band and chorus were no less excellent in their way.

Briefly, the performance of "Faust" was all that could be desired, and stands forth from the mass of Festival doings as something to be remembered. In the evening, a perfunctory and spiritless rendering of Beethoven's C minor was an inauspicious beginning. But the Concert improved as it went on, though I have heard Madame Albani sing better than she did in the Finale to "Loreley." Perhaps her late arrival, which deranged the programme, disturbed the artist also. Otherwise Mendelssohn's fragment was well given. The Overture to "Tannhäuser," the Andante and Finale from Handel's Concerto in B minor, and Weber's "Jubilee" Overture, added to the interest of the occasion, as did the singing, by Mr. Piercy, of Sullivan's "Come, Margarita, come," and, by Mr. Santley, of the "Evening Star" song from "Tannhäuser." Mr. Hallé played two or three rather hackneyed pianoforte pieces, and was tremendously applauded, the audience seizing this special opportunity to bestow upon the Festival Conductor a personal compliment.

On Friday morning "The Messiah" was given to a full house, Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley being the principal soloists. A bare mention of the fact suffices.

It is understood that the 500 gentlemen whose names figure as guarantors in the Festival programme book will be called upon to make good a considerable deficit. They may feel sorry for the cause, but, on the other hand, will experience the satisfaction of knowing that their existence as guarantors is justified by events, and that they are not merely ornamental persons who have taken upon themselves the semblance of an obligation. I have it on the best authority that the committee are not a whit discouraged. They mean to persevere and conquer fate; in point of fact, they do not know, Englishman-like, when they are beaten. Between this time and 1888 they will no doubt take counsel together with a view to securing for the next programme a more living interest. It may easily be that the works then chosen will have no greater artistic value than those noticed above, but if their value be even slightly less, and is connected with really popular attractions, gain must result.

#### CRYSTAL PALACE.

THE welcome series of Autumn Concerts opened on Saturday, the 17th ult., with a varied and attractive programme. Symphonic composition was represented by Mr. Prout's new work, of which Mr. Manns directed a finished and spirited performance. Once or twice it seemed to us that the *tempi* differed slightly from those indicated by the composer at Birmingham, but these divergences, if they did exist, did not affect the unquestioned success achieved before the Crystal Palace audience, who enjoyed the advantage of an admirable and eulogistic analysis specially prepared by Sir George Grove. The bright and scholarly opening movement; the elegant but somewhat long-drawn *Larghetto*, with its graceful themes and admirable scoring; the piquant *Intermezzo*, and the spirited Finale, were all received with growing cordiality, which reached its climax when the composer came on to the platform to bow his acknowledgments. A very favourable impression was created by a *débutante*, Miss Fanny Davies, whose pleasant touch, intelligence, and finished execution proclaim her to be a distinct acquisition to the ranks of legitimate, as opposed to phenomenal or eccentric pianists. Besides sustaining the solo part in Beethoven's Pianoforte Concerto in G major (No. 4)—a work notable for its magical union of majesty and grace—Miss Davies contributed pieces by Graun and Schumann. It is worthy of notice that the *cadenzas* introduced by the performer in the first and last movements of the Concerto are by Madame Schumann, whose pupil we understand Miss Davies to be. The solo vocalists were Mdlle. Pauline Cramer, who gave a rendering of the exacting recitative and aria from "Fidelio," "Abscheulicher! wo eilst du hin?" more characterised by vigour and dramatic intention than refinement or certainty of intonation, and Mr. Edward Lloyd, who sang the *scena* "Light, light at last!" from Cowen's "Sleeping Beauty." Apart from the context, however, this number loses greatly



in significance and effect, a drawback which neither the picturesqueness of the orchestration nor the fine delivery of the singer could entirely remedy. The two vocalists already mentioned took part, with Mdlle. Hélène Arnim, Mr. Hirwen Jones, and Mr. Thorndike, in the Quintet from the "Meistersinger." Of the merits of the composition it is not our province to speak. But we may say that those who listened to it for the first time could not possibly form a fair estimate, in the face of such glaring faults of intonation as those who sustained the two upper parts were guilty of. The programme also included Cherubini's Overture to his opera of "Lodoiska"—so interesting a specimen of the composer's early efforts in the dramatic style of Gluck as to justify the disinterment of further numbers of the work—and the Introduction to the third act, Dance of Apprentices and Procession of Mastersingers, from the "Meistersinger."

The orchestral novelty of the Concert of the 24th was Mr. F. Corder's Concert Overture in E minor, entitled "Prospero." This cleverly constructed and vigorous work, "originally intended as the Prelude to a three act ballet d'action on the subject of Shakespeare's 'Tempest,'" received a remarkably fine interpretation at the hands of Mr. Mann's forces, and an unmistakably hearty greeting from the audience. There is a fine orchestral colour about Mr. Corder's composition, in which evidences of a genuine vein of melody are not wanting—witness the second subject, which is quite Mendelssohnian in its flowing melody—and it is to be hoped that the reception accorded to the Overture may induce the writer to continue and complete the entire work. After an interval of two years and a half, Liszt's Pianoforte Concerto (No. 1) was again heard at the Crystal Palace, but failed to create a very profound impression, despite the efforts of orchestra and soloist. Herr Rummel was heard, however, to great advantage in a Nocturne (Op. 17) by Chopin, and Mendelssohn's familiar Spinning Song, in which his cleanness of execution and delicacy were admirably displayed. Mr. Ben Davies made a first appearance at these Concerts in the air "Be thou faithful" ("St. Paul"). His voice, a tenor by cultivation rather than by nature, has an agreeable middle register, but lacks resonance in the upper notes. Modern Italian Opera was represented by the graceful duet from Boito's "Mefistofele" ("Rivolgi a me"), in which Mr. Davies took part with Madame Hélène Crosmund, by the scena "L'altro notte" from the same Opera, and a Romanza ("Dubita pur") from Faccio's "Amleto," both contributed by the latter artist. Madame Crosmund's voice and method are better adapted for the *bravura* than the *cantabile* style. Her facility is considerable, but it would seem to have been gained at the expense of her organ, thereby affording a fresh illustration of the *materiam superavit opus* principle. The Concert opened with Berlioz's Overture to his "Benvenuto Cellini," a brilliant piece of scene painting—those who attended the Richter Concert in the evening had an interesting opportunity of comparing this work with the "Carnaval Romain" Overture, based upon themes taken from the same Opera—and ended with a very fine performance of the perennial Pastoral Symphony, "the greatest piece of programme music yet composed." The unusual richness of tone displayed by the orchestra has been commented upon elsewhere, and we have great pleasure in endorsing these comments, which were fully justified by the first two performances of the season.

#### MR. SILAS PRATT'S CONCERT.

AMERICA already enjoys the reputation of being a musical-loving country; she welcomes the most eminent European artists, pays them liberally, and supports musical performances of every kind; her native vocalists rival those of the "Old Country" on the concert platform, and even on the operatic stage some of her sons and daughters have already won distinction. But in the sphere of creative art she has not as yet made any headway, possibly for want of the means at home for the thorough musical training of naturally gifted students. So far back as 1877, Mr. Silas G. Pratt paid a visit to London, and won some favourable notices for his compositions; but it was not until the Concert he gave at the Crystal Palace on the 10th ult., that his name came prominently before the London

musical public. We are far from questioning his boldness in devoting an entire afternoon to his own compositions; by so doing he avoided comparisons, and furthermore made the occasion one of remarkable interest to those who watch national art-developments with curiosity and hope. Mr. Pratt is, it is stated, a citizen of Chicago, and he has pursued his musical studies in Germany, though for how long a period we are unable to say. The fact, however, is indisputable that he has failed to master the laws of form, his music consisting of a number of generally original, and often beautiful ideas, following one another in no apparent order or sequence. Mr. Pratt's natural abilities are such that it is a thousand pities they have not been more carefully directed. Alike in his "Centennial Anniversary Overture," inscribed to the late General Grant, the Symphony in A, "The Prodigal Son," and in the selections from his opera "Zenobia," we find tangled skeins of melody and harmony requiring the hand of a practised musician to weave into a symmetrical and artistic musical pattern. It is in the Symphony—a very remarkable piece of programme music—that this wealth of raw material is chiefly noticeable, and its waste most to be deplored. The slow movement, descriptive of the miserable meditations of the *Prodigal* when his substance is spent, and he is alone, sometimes approaches coherence, and the principal theme is a gem. In his orchestration, Mr. Pratt is very wild and eccentric, liberal use being made of the loudest instruments of brass and percussion. From what we have said it will be gathered that had the composer studied sufficiently he might have brought lasting credit to his country, his talents being so far above the average. It is surely not too late to repair the error. Even Schubert felt his technical deficiencies, and was about to commence taking lessons in counterpoint and fugue when he died. An agreeable feature in the Concert of the 10th ult., was the singing of an American lady, Madame Hélène Hastreiter, whose name was interpolated in the programme at the last moment. In the ballata from "Il Guarany," the *débütante* exhibited a rich mezzo-soprano voice, and a well-developed style. The other vocalists were Miss Griswold, Miss Lena Little, Mr. B. H. Grove, and Mr. Orlando Harley; and Mr. Mann assisted Mr. Pratt in the duties of conducting.

#### THE RICHTER CONCERTS.

THE conservatism of London musical audiences has its advantages and its disadvantages alike to art and art-caterers. The public is generally slow to place confidence in new enterprises, however meritorious, but once established in its favour they can sail on the flood-tide of prosperity with little or no difficulty. The natural consequence of this is an adherence to routine, and little or no seeking after novelty. The selection of the Richter programmes appears to be a particularly easy matter. Beethoven's symphonies and excerpts from Wagner's music-dramas form the regular stock-in-trade, the rest being mere padding. Some curiosity, however, may have been felt regarding the first of the autumn series of Concerts, which took place at St. James's Hall, on the 24th ult., for a rumour had gone forth that extensive changes had been made in the orchestra, for reasons which it is needless to discuss here. On comparing the lists we find that of the sixty-six strings fifteen names are new, which shows that for once rumour spoke the truth. At the same time, English players have no cause to complain, for the national element is slightly stronger than before in the band. Many of those present noticed that the tone of the strings was less pure than last season, particularly in Beethoven's "Egmont" Overture, but in all other respects the performances were up to their usual level of excellence. Wagner being well represented in the first part of the programme, opportunity was found for Schumann's Symphony in D minor, a beautiful and poetical creation which is slowly working its way into popularity. The least familiar item in the first part was Berlioz's Overture "Le Carnaval Romain," founded on themes from his Opera "Benvenuto Cellini," and often performed as an *entr'acte* in that work. It is a wonderfully spirited piece, but despite a capital rendering it was coldly received, the favour of the audience being reserved for the oft-repeated Introduction and Closing Scene from "Tristan

und Isolde," and Liszt's Hungarian Rhapsody, No. 1, in F. How many times these pieces have been heard at the Richter Concerts we are unable to say, but they appear to lose nothing of their attractiveness. The one, expressive of the most intense and agonising human passion, and the other, captivating and irresistible in its wild gaiety, appeal to the ordinary listener with perhaps more force than to the cultured musician. An encore for each was demanded, and Herr Richter had to bow many times before the audience would understand that he declined the compliment.

#### MR. WALTER BACHE'S RECITAL.

It may be an open question whether Mr. Walter Bache's deliberate propaganda for the music of Franz Liszt has succeeded in making an appreciable number of proselytes amongst art-lovers in this country. There can be no manner of doubt, however, that his enthusiastic perseverance in this cause, combined with his unquestioned ability to fill the self-elected position of a *missionnaire* of the most advanced school of the art, have silenced the satire by which his earlier efforts were met in some quarters, and have won for him the esteem and even the admiration of all earnest-minded musicians. Judging from the programme provided by the artist for the present (his sixteenth) annual Recital, which took place on the 26th ult. at St. James's Hall, he no longer considers the preponderance therein of Lisztian compositions an essential element in achieving his set purpose. Like all the adherents of his artistic creed, he traces the true progress of the development of modern pianoforte music in a straight line from Bach through Beethoven to Liszt; Chopin being allowed a share with the latter in declaring absolute the demand for a distinct poetic idea or impulse pervading modern musical utterance. Hence no inconsistency on the part of the Concert-giver is implied in the constitution of his present programme, which comprised the following selection:—Bach's Prelude and Fugue, No. 17, from Book II. of the "Wohltemperirte Clavier"; Beethoven's Fifteen Variations, with the Fugue (Op. 35); the "Chasse-Neige," "Paysage," and "Feux follets," from the "Etudes d'exécution transcendante," by Liszt; ten of the Twenty-five Preludes (Op. 28), by Chopin; and three of Paganini's Caprices, arranged for pianoforte by Liszt, including that most popular one known as "La Campanella." The measure of Mr. Bache's executive powers has been so frequently taken, and his remarkable artistic earnestness and excellent taste so repeatedly dwelt upon in this journal, that we may dispense with any further comment thereon in the present instance. Suffice it to say that the artist exhibited these qualities again if anything in an enhanced degree, and that they were thoroughly appreciated by his audience, who more especially applauded his truly admirable rendering of the "Feux follets," with their distinctly Weberian complexion, from Liszt's "Etudes," and "La Campanella" from the Caprices. Nor is it necessary to add, in the case of a pianist belonging to Mr. Bache's school, that the entire programme was played without the book. The Recital was, as in previous seasons, very well attended.

#### HERR PEINIGER'S RECITALS.

ENCOURAGED, it would seem, by the favourable reception accorded to his violin performances last season, Herr Peiniger commenced a fresh series of three Concerts at the Steinway Hall on Tuesday, the 27th ult., on a more extensive scale, the number of performers being increased to nearly a dozen. By some mischance, however, the audience was left without any intimation of the programme. Every visitor on entering the hall was presented with a document which extolled the qualities of certain pianos, but which contained no information whatever concerning the business of the evening. This is a new departure in concert-giving, and one which cannot be commended. It is especially to be regretted on this occasion, as Herr Peiniger had been at pains to give historical interest to his scheme. He has unearthed some violin compositions by English musicians contemporary with the Italian school of Corelli and his successors, and he introduced some really inter-

esting solos by George Lang, James Brooks, and Richard Jones—composers of whom our musical dictionaries say nothing—and also a Concerto for strings and harpsichord by William Corbett, a violinist of the early eighteenth century. The harpsichord part in this work and in a fine air of Purcell, "O let me weep," expressively sung by Mrs. Dyke, was played by Mr. Fuller-Maitland. Other items worthy of mention were a Tarantella of François Schubert, a Serenade of R. Volkmann (Op. 69), and a Russian Suite of Wuerst (Op. 81). The second of these instructive performances will be given on the 10th inst.

#### STEINWAY HALL.

THE Concert season in this building was inaugurated on Thursday, the 22nd ult., by an entertainment given under the joint auspices of Fräulein Lilli Lehmann and Herr Franz Rummel. It therefore naturally resolved itself into a combined vocal and pianoforte Recital, and the variety proved charming, the singer and the player giving equal satisfaction. Fräulein Lilli Lehmann is no stranger to the English public, her wonderfully fine impersonation of *Isolde* being fresh in the remembrance of those who witnessed it. She is now on her way to America, where she is engaged for the German Opera season. At the Steinway Hall her principal solo was the trying Aria from Mozart's "Die Entführung," which she rendered with much power and good execution. But she was heard to further advantage in her subsequent selections, comprising Wagner's charming little Lied "Träume," Liszt's impassioned setting of Mignon's song, and a couple of Swedish national airs. One of the latter was encored, and the artist gave it a second time with English words. Herr Franz Rummel may fairly claim a place in the front rank of living pianists. His technique is admirable, and he plays with much, and seldom exaggerated, expression, though he is not strong enough to resist the temptation to modernise the works of the old masters. Hans von Bülow's arrangement of Bach's Chromatic Fantasia is unquestionably effective, but we should like occasionally, if only for a change, to hear the work as the composer wrote it. A fine performance of Beethoven's Sonata in F minor (Op. 57), was given, and among the miscellaneous pieces mention may be made of a charming Nocturne by the late Belgian pianist, Brassin (Op. 17).

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE long musical vacation, which succeeded to the Festival of August last, was ended on the 6th ult. by the first of the new series of Messrs. Harrison's Concerts, which attracted an overflowing audience. As usual on these occasions, the Concert was more remarkable from a personal or artistic than from a musical standpoint, the executants being all of leading rank, and including Madame Adelina Patti, Miss Clara Samuël, Miss Hope Glenn, Mr. Maas, and Mr. Frederick King, vocalists; M. Ovide Musin, solo violin; M. Lasserre, solo violoncello; and Mr. Wilhelm Ganz, solo pianist and Conductor. The instrumental items, though subordinated to the vocal attractions of the Concert, were interesting and capably rendered, more especially Beethoven's "Moonlight" Sonata by Mr. Ganz, Paganini's Arpeggio Study by M. Musin, and Chopin's Nocturne in G by M. Lasserre.

The opening Concert of the twenty-sixth series of the Festival Choral Society, which took place on the 7th ult., was in some sense an echo of the Festival of August last, of which it reproduced two of the leading English novelties, Dr. Bridge's "Rock of Ages" and "The three Holy Children" of Dr. Villiers Stanford. The vocal principals were Miss Annie Marriott, Mr. Winch, Mr. Brereton, Mr. Charles Goodhead, and Mr. Watkin Mills. Mr. Stimpson, as usual, was the Organist, and Mr. Stockley conducted. Owing to the magnitude of the attendance, and the unpunctuality of a section of the audience, Dr. Bridge's Motett was performed to an accompaniment of shuffling feet and rustling garments, which, for a time, interfered considerably with its effect, but the performance was nevertheless an excellent one, more particularly as to the choral singing, and the

public testified their appreciation of it by hearty applause. Further acquaintance with Dr. Stanford's Oratorio tends to confirm the favourable impression which it produced at the Festival. The first part is simply admirable in its commingling of plaintive tenderness with breadth, strength, and dignity. The performance, though scarcely up to the Festival standard, was a very creditable one. Miss Marriott sang the plaintive melodies of the first part with rare sweetness and expressiveness, and in the more declamatory phrases produced an impressive effect by the vigour and earnestness of her delivery. As the *Herald* and the *King*, Mr. Watkin Mills more than sustained the promise of his Festival performance, and greatly pleased the audience by the excellent quality of his voice and the breadth of his style. Mr. Winch showed considerable fluency of execution in the lengthy and elaborate air "Blessed art Thou, O Lord God of our Fathers," and Mr. Brereton and Mr. Goodhead were effective as usual. The choral singing, though not free from reproach, was in parts very fine, the Assyrian choruses and the semi-chorus, alla Palestrina, being especially deserving of commendation. The playing of the band was somewhat unequal, though Mr. Stockley evidently did his best to ensure a perfect performance.

The Carl Rosa Opera Company paid their customary autumnal visit to Birmingham on the 12th ult., but their visit this time extended over only one week, instead of the traditional fortnight. The "Mignon" of M. Ambroise Thomas was originally announced for the opening performance, but owing to the sudden indisposition of Madame Gaylord, who was cast for the title rôle, a change became necessary almost at the eleventh hour, and the "Esmeralda" of Mr. Goring Thomas was somewhat hastily put on in its place. Considering all the circumstances, the performance was an exceedingly creditable and effective one, the singing and acting of Madame Georgina Burns as the heroine, and of Mr. Leslie Crotty as *Quasimodo* being especially praiseworthy. On the following evening, Massenet's "Manon" was produced for the first time in Birmingham, with Madame Marie Roze as the heroine, and Mr. Barton McGuckin as *Des Grieux*. The performance was on all hands an admirable one, and though Madame Roze was evidently not in her best voice or condition, she thoroughly captivated her audience by the archness, spirit, and grace of her acting. On the repetition of the Opera two nights later, Madame Marie Roze was so unwell that an apology had to be made for her, but she determined to go through with her performance, and did so with excellent effect, her efforts being admirably seconded by those of Mr. McGuckin. She was unable, however, to fulfil her engagement on the Saturday night, when she was cast for the part of *Susanna* in Mozart's "Marriage of Figaro," and the opera was accordingly replaced by "Mignon," in which Madame Gaylord, now thoroughly restored, sustained her original character, to the *Filina* of Madame Georgina Burns. The performance of "Faust," on the previous evening, when Madame Gaylord played *Marguerite*, introduced a new tenor of local origin, Mr. Valentine Smith.

Mr. Stockley's opening Concert on the 22nd brought together a larger audience than is customary here at performances of orchestral music, and the faith of his supporters certainly did not go unrewarded. Madame Trebelli and Mr. Arthur Rousbey were the vocalists, Mr. Rickard was the solo pianist, and the band, which comprised, as usual, a considerable metropolitan contingent, numbered eighty performers. The latter branch of the executive has now attained a strength, efficiency, and consistency which seemed scarcely possible a couple of seasons ago, but there is still room for improvement in the string department. Sullivan's "Overture di ballo" furnished a light and luscious opening work, in which the spirit and unity of the band were pleasingly exemplified, but the *pièce de résistance* of the banquet, and the one upon which the most pains had evidently been bestowed, was Mendelssohn's Scotch Symphony, in the playing of which all the best qualities of the band were brought into striking relief. The ballet music, from Mackenzie's "Colomba," was charmingly played, and the gorgeous Pageant March from Gounod's "Reine de Saba," with which the Concert closed, appeared to give the liveliest satisfaction to the audience. Mr. Rickard's playing of the pianoforte part of the last two

movements of Beethoven's Concerto in E flat was a masterly effort, the admirable technique of the performer being supplemented by genuine musical intelligence and poetical feeling. In Liszt's extraordinary rhapsody, "Venezia e Napoli," the executant was not wanting either in power or lightness and articulateness of touch, and his performance evoked the most enthusiastic manifestations of approval from the audience.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

CHIEF among our musical doings during October must be reckoned the visit of Mr. F. H. Cowen, as distributor of the certificates awarded by the Society of Professional Musicians.

Last year the Society invited the assistance of the Rev. Sir F. A. Gore Ouseley, Bart., who delivered a very interesting address on the English School of Music. Having thus paid respect to one of our most distinguished representatives of organ and church music, the Society desired the presence of an equally eminent orchestral writer, and selected one who in his recent works has displayed the highest qualifications. On Tuesday, the 20th ult., the candidates who passed in Liverpool, Southport, and the neighbourhood assembled in St. George's Hall, Liverpool, under the presidency of the Bishop, who expressed his sincere gratification at the great success of the Society and his earnest desire to aid any efforts to improve the culture and forward the diffusion of music. A short selection of songs and piano pieces, together with one violin solo, were well performed, and showed the skill attained by the more advanced students. In the evening Mr. Cowen and several musicians were entertained by the Liverpool Musical Club, Dr. Crowe, the Vice-President of the club, being in the chair.

On the following afternoon the Mayor of Manchester (Alderman J. J. Harwood) threw open the large concert-room and his parlour in the Town Hall, and presided over a very crowded meeting. In his opening remarks the Mayor spoke warmly of the effect of music in elevating and refining the masses of the people, and drawing them nearer to all that is pure and good and holy. The Manchester students played and sang in a manner reflecting the highest credit upon their teachers, and several of them afforded promise of really artistic excellence.

At both meetings Mr. Cowen delivered an address on the present condition and the prospects of music in England; speaking of the rapid strides recently made in its dissemination and culture, of the necessity for encouraging a high tone of musical thought, of the want, among young students especially, of more friendly and frequent intercourse with their teachers and with others qualified to guide their taste, of the advantages which all associations of musicians may offer in surrounding the younger disciples by an atmosphere of artistic influence and advice, and of the great discouragements and drawbacks of isolated students. Mr. Cowen said, "It is a national disgrace that, in the richest and most prosperous country in the world, the cultivation and growth of music should be left to private enterprise and generosity, and that of the more than six hundred members of our legislative assembly not one has yet been found to plead our cause. To the members of this Society I would say, form yourselves into little armies, make musical centres for yourselves, endeavouring to impart your knowledge, and the result of your labours in places which—though perhaps containing wealth and every commercial advantage—have as yet little or no musical life; form your own orchestras, even your own schools, so that eventually the cities of your adoption may vie with others at present more fortunate. And to those who pursue the art as a means of recreation, I would say that, although genuine love of, and enthusiasm for, music do undoubtedly exist to an extent in this country, still they are not universal. The serious appreciation of our art is yet far from being all one could wish. The same discrimination should be used with respect to music as is exercised by intelligent and cultivated people with regard to poetry, literature, and the other fine arts. A child nurtured amid refining influences will, naturally, grow up

bearing traces of its early surroundings; and if those surroundings be maintained, the influence will increase through successive generations until it becomes inborn and instinctive. So it is with music; and the household which shuns all that is unrefined, or which sinks below the level of art, in the widest and most liberal acceptance of the term, must make its influence felt, and that influence must spread with ever-increasing strength throughout the generations to come."

From the report issued, some portions of which were read by Mr. Chadfield, it appeared that, in their second year, the Society's examinations have, in the Manchester centre, proved more attractive than any of the longer established inspections; and that a greatly enlarged edition of the examination book (which forms an essential feature of the system) is now being printed.

At the banquet at the Victoria Hotel, which was given after the meeting, the Mayor referred to some observations made by Dr. Hiles at the afternoon gathering, to the effect that, in a country like England, wherein the local government has for ages played such an important part, and in which the municipal authorities are invested, at least in principle, with almost all the responsibilities of government, it is strange that, being compelled to tax the people for educational purposes, our corporations should have no direct control over, or power of interference with, education. In the course of his speech his worship said that as regards assistance from Government or from local authorities, he thought the matter was within the grasp of his hearers. The difficulty was not any unwillingness on the part of the authorities, but the want of a thoroughly practical scheme. He believed that any purely unselfish plan, evidently in the interests of musical art, would be heartily received. In the immediate future there will be a large extension of local self-government—that means extension of education in every direction—music, painting, sculpture, and everything else; because every one is awake to the importance of the dissemination of knowledge, as essential to the development of the higher and nobler aspirations of the people. Dr. Hiles afterwards referred to the Mayor's words as the most hopeful that he had heard for a long time.

At St. James's Hall an Exhibition of musical instruments has been opened for some weeks, and organ, piano, and vocal performances have been given by Mr. H. Stevens, Mus. B., Mr. H. Hawkins, Miss St. Claire, Mr. J. P. Shaw, Dr. Allison, Mr. Wrigley, Mr. Clegg, Miss Fanny Atkinson, Miss Slater, and many other young candidates for public favour. Large audiences have also assembled to listen to competitions of choirs of all sizes and kinds.

The Gentlemen's Concerts commenced with a well attended Recital by Mr. Hallé, followed on the 26th by an Orchestral Concert, with Mr. E. Lloyd as vocalist. Svendsen's Symphony in B flat (No. 2), and the Andantino and Gavotte from Lachner's Suite (No. 6), in C, were included in the programme.

Mr. de Jong opened his campaign on Saturday, the 10th ult., with a large party of vocalists, including Miss Anna Williams, Madame Patey, and Signor Foli, and with his orchestra of sixty performers. The overtures (including "Der Freischütz") and selections were played with spirit, although with some lack of finish, which probably will disappear as the season progresses. The strings require strengthening, or the brass subduing. At the second Concert (on the 24th) Miss Griswold, Madame Antoinette Sterling, Miss Agnes Zimmermann, Signori Papini and Bottesini, and others assisted Mr. de Jong in filling the house.

The two sections of the Vocal Society—respectively under the direction of Mr. Henry Watson and Mr. Towers—have appeared in public. Mr. Watson's corps—which appeared to include more of the older members of the choir of the late Mr. Henry Wilson—sang with refinement and taste. Mr. Towers' pupils scarcely displayed so much experience and judgment, although the selection of the choral numbers was very prudently made.

And, finally, Mr. Hallé's own Subscription Concerts commenced on the 29th—too late for any remark, except that few changes have been made in the band (which includes 100 performers), that Madame Albani was selected as the vocal attraction, that Dvůřák's "Legende" for orchestra was announced, for the first time here, and that the subscription list is as remunerative as ever.

## MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WE have now to chronicle the opening events of our ensuing season 1885-6, the Philharmonic Society, as usual, leading the van. It is, however, somewhat unfortunate that its first performance, which took place on September 29, was scarcely of the high standard which one naturally expects from our leading Society, or such as to give a favourable augury of their work for the coming season. These remarks are mainly attributable to the lack of success generally evidenced in the vocal department; but as regards the orchestral items, whilst all novelties were carefully eliminated from the programme, their performance by Mr. Hallé's unimpeachable band was beyond question or cavil. The Concert opened with a rendering of Benedict's bright and martial overture "The Crusaders," and its selection was a fitting tribute to the memory of the venerable knight whose *bâton* held sway over the forces at the Philharmonic Hall for so lengthily a period. The other items of chief importance were Mendelssohn's D minor Pianoforte Concerto, and Beethoven's Symphony, No. 8. In the former Mr. Hallé's clear touch and artistic skill were as welcome as ever, and the Symphony received every attention at the hands of the orchestra. Written in a somewhat more frolicsome humour than was Beethoven's wont, the variations and changes of theme amongst the instruments is quite refreshing, and the whole work is a fine example of the great master's versatility.

At the second Concert of the above Society the Symphony performed was Haydn in C, bearing the somewhat singular title "L'Ours," and its rendering furnished as true an interpretation of the character of the work as could be desired. The other performances by the band included the fourth of Beethoven's Overtures to "Fidelio," the Overture to Weber's "Jubilee" Cantata, and the Hungarian March from Berlioz's "Faust." Madame Norman-Néruda appeared at this Concert, and by her skilful exposition of Max Bruch's Violin Concerto in G minor still further enhanced the reputation of a work which has been heard with advantage already several times in Liverpool. It would almost seem superfluous to pay a similar compliment to the fair executant, but such testimony is fully warranted by the increasing power and expressive earnestness which this, and the subsequent performance of an excerpt in D minor from a Mozart Sonata, and other selections, evidenced. Mr. Edward Lloyd was the vocalist, and gave in his usual finished style the Prize Song from Wagner's "Die Meistersinger," the aria from Halevy's "Jewess"—"Oh, Rachel, oh, my daughter!"—and the song from Frederick Clay's Cantata "Lalla Rookh"—"I'll sing thee songs of Araby." The work allotted to the chorus was unimportant, but the part-songs set down were rendered with care and taste. The "Creation" will be given at the next Concert of the Society, on the 3rd inst., the artists being Mrs. Hutchinson, Mr. Henry Piercy, and Mr. Ludwig.

Mr. Hallé's series of orchestral performances commenced in the Philharmonic Hall on the 27th ult., and will be more fully referred to in our next issue. The fact that Madame Albani has been engaged for the first Concert, with Mr. Charles Hallé as solo pianist, is a sufficient indication that the old standard of quality and efficiency will be fully maintained. The orchestra has again been augmented to upwards of 100 performers, and we understand that the booking of seats for the series has more than justified this continued enterprise.

The Waterloo Choral Society, under the able conductorship of Mr. J. W. Appleyard, has resumed rehearsals, and, with commendable spirit, proposes to introduce to this neighbourhood one at least of the new works which first saw the light at the Birmingham Festival—viz., Dr. Stanford's Cantata "The Three Holy Children." The prospective programme also includes Mendelssohn's "Walpurgis Night."

The eighth annual distribution of prizes in connection with the examinations of Trinity College, London, which was held in St. George's Hall, on the 10th ult., revealed a very satisfactory state of affairs, and demonstrated the foremost place which Liverpool still holds in the list of successful centres, having passed a total of 456 students during the past twelve months, of whom eighty-four gained



## Let us now go even unto Bethlehem.

November 1, 1883.

S. Luke ii. 15, 16, 20.

## CHRISTMAS ANTHEM.

J. T. FIELD.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 &amp; 51, QUEEN STREET (E.C.)

VERSE. *cres.*

SOPRANO. *mf* Let us now go e - ven un - to Beth - le - hem, let us

ALTO. *mf* Let us now go e - ven un - to Beth - le - hem, let us

TENOR. *mf* Let us now go e - ven un - to Beth - le - hem, let us

BASS. *mf* Let us now go e - ven un - to Beth - le - hem, let us

ORGAN. *mf*  $\text{♩} = 72$  *cres.*

now go e - ven un - to Beth - le - hem, and see this thing, and see this

now go e - ven un - to Beth - le - hem, and see this thing, and see this

now go e - ven un - to Beth - le - hem, and see this thing, and see this

now go e - ven un - to Beth - le - hem, and see this thing, and see this

thing which is come to pass, which the Lord hath made known un - to us.

thing which is come to pass, which the Lord hath made known un - to us.

thing which is come to pass, which the Lord hath made known un - to us.

thing which is come to pass, which the Lord hath made known un - to us.

**FULL.** Let us now go e - ven un - to Beth - le - hem, let us now go

**FULL.** Let us now go e - ven un - to Beth - le - hem, let us now go

**FULL.** Let us now go e - ven un - to Beth - le - hem, let us now go

**FULL.** Let us now go e - ven un - to Beth - le - hem, let us now go

**FULL.** Let us now go e - ven un - to Beth - le - hem, let us now go

e - ven un - to Beth - le - hem, and see this thing, and see this thing which is

e - ven un - to Beth - le - hem, and see this thing, and see this thing which is

e - ven un - to Beth - le - hem, and see this thing, and see this thing which is

e - ven un - to Beth - le - hem, and see this thing, and see this thing which is

BOYS ONLY.

come to pass, which the Lord hath made known .. un - to us. And they  
 come to pass, which the Lord hath made known un - to us.  
 come to pass, which the Lord hath made known un - to us.  
 come to pass, which the Lord hath made known un - to us.

came with haste, and they came with haste, and found Ma - ry, and

Jo - seph, and the Babe ly - ing in a man - ger, . . the Babe

ly - ing in a man - ger.

**TENORS.**

*mf* *f*

And the shep - herds re - turn - ed, glo - ri - fy - ing and prais - ing God for

**BASSES.**

*mf* *f*

And the shep - herds re - turn - ed, glo - ri - fy - ing and prais - ing God for

*poco lento.*

*mf* *f*

The image shows a page from a musical score for 'The Lord's Prayer'. It features three staves: a vocal line (treble and bass clefs), a piano accompaniment line (treble and bass clefs), and a grand staff (treble and bass clefs). The vocal line includes the lyrics 'all the things that they had heard and seen, as it was told un - to them.' The piano accompaniment includes the lyrics 'all the things that they had heard and seen, as it was told un - to them.' The grand staff includes the lyrics 'all the things that they had heard and seen, as it was told un - to them.' The score is marked with 'cres.' (crescendo) and 'rall.' (rallentando) dynamics. The time signature is 4/2. The key signature is one flat (B-flat major or D minor).

*cres.*

*rall.*

all the things that they had heard and seen, as it was told un - to them.

*cres.*

*rall.*

all the things that they had heard and seen, as it was told un - to them.

*cres.*

*rall.*

all the things that they had heard and seen, as it was told un - to them.

This is He Whom seers in old time Chant-ed of with one ae-cord;

This is He Whom seers in old time Chant-ed of with one ae-cord;

This is He Whom seers in old time Chant-ed of with one ae-cord;

This is He Whom seers in old time Chant-ed of with one ae-cord;

$\text{♩} = 96.$



Whom the voices of the Prophets Promised in their faithful word;

Now He shines, the long-expected: Let creation praise its Lord

*molto rall.*  
Ev - er - more and ev - er - more. A - - men.

# MORS ET VITA

## A SACRED TRILOGY

COMPOSED BY

### CHARLES GOUNOD.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY O. B. BROWN, OF BOSTON, MASS., U.S.A.

Vocal Score, Folio, cloth, gilt edges	...	...	...	...	...	...	...	s.	d.
Ditto, Octavo, paper cover	...	...	...	...	...	...	...	21	0
Ditto, " paper boards	...	...	...	...	...	...	...	6	0
Ditto, " cloth, gilt	...	...	...	...	...	...	...	6	6
Ditto, English words, Octavo, paper cover	...	...	...	...	...	...	...	7	6
Ditto, " " " paper boards	...	...	...	...	...	...	...	6	0
Ditto, " " " cloth, gilt	...	...	...	...	...	...	...	6	6
Ditto, Small Quarto Tonic Sol-fa	...	...	...	...	...	...	...	7	6
Vocal Parts	...	...	...	...	...	...	...	2	0
Book of Words	...	...	...	...	...	...	...	each	1 6
Ditto, with Analytical Notes by JOSEPH BENNETT	...	...	...	...	...	...	...	...	0 6
An Arrangement of the whole Work for Piano Solo, by BERTHOLD TOURS...	...	...	...	...	...	...	...	...	1 0
	...	...	...	...	...	...	...	5	0

## THE TIMES.

"It may be briefly recapitulated that the work consists of four parts—a short prologue, a Requiem Mass, the 'Last Judgment,' and the 'Celestial Jerusalem.' In the prologue, which is sustained by the chorus and baritone solo, the keynote, or rather one of the keynotes of the conception, that of Death, is struck in a *Leitmotiv* consisting in its original shape of a descending sequence of three major seconds (from C to G flat), and occurring to the words 'Horrendum est incidere in manus Dei viventis.' Its character is sufficiently defined by these words, although it afterwards takes various melodic shapes, appearing inverted and otherwise modified. Its significance is Death itself, death not only of the body, but also of the unredeemed soul. There is, however, hope even in the regions of darkness and doom. A beautiful and suave theme, sounded frequently throughout the work, expresses the idea of justice tempered with mercy, and finally the happiness of the blessed. The two opposing forces of the design, *Mors* and *Vita*, are thus musically well defined, and any one acquainted with Gounod's style may well imagine the skilful and varied account to which he has turned these melodic materials. . . . The 'Lacrymosa dies illa' is, for example, a well-developed and effectively-written piece, and the 'Sanctus,' consisting of a suave tenor air with chorus, is in Gounod's most characteristic manner; while the 'Agnus Dei' (soprano solo and chorus) is imbued with spontaneous melody of a very high order. . . . The orchestral movement inscribed 'Tuba ad ultimum iudicium' is a splendid piece of graphic writing. . . . Even finer, and, indeed, the most successful number of the score, is that entitled 'Judez.' It begins with a grand orchestral prelude, in which the coming of the Divine Judge is depicted by the *Leitmotiv*, indicating, as was said before, justice tempered with mercy. That theme in its broadest expansion is given out by the strings in unison with an almost overpowering effect, which loses none of its beauty by the fact that Meyerbeer invented it in 'L'Africaine.'"

## STANDARD.

"In the Quartet 'Quid sum, miser,' the chief subject, allotted to the tenor, in G minor, is repeated by the contralto on the dominant, and again in its original position by the soprano; the bass solo then interrupts with the 'Rex tremendæ,' which, after a somewhat stern opening, merges into a charming and passionate melody for all four voices, redolent of the master's happiest manner from first to last. The 'Salve me' episode is both beautiful and poetical, the voice parts being admirably distributed, though a considerable tax is laid upon the powers of the soprano. Altogether, the 'Quid sum' takes high rank amongst the good things which the author provides in 'Mors et Vita.' . . . The verse, 'Sed signifer Sanctus Michael,' sung by the soprano to a delicate accompaniment of wood-wind and violins, pulsating in triplets, while an occasional chord from the harp and the least suspicion of a touch on the cymbals gives colour and accentuation to the music. This is another of M. Gounod's little triumphs. . . . The truly lovely theme which is entitled 'The Motive of Happiness,' whose 'linked sweetness' extends to fifteen bars. No attempt is made to develop this, but in its concentrated form it is so fascinating that probably any alteration would be a disfigurement. . . . By way of Epilogue comes an interlude written for full orchestra, with the addition of a gong and the grand organ, the subject-matter being derived from the counter themes of Consolation and Joy, and Terror and Anguish. Thus an imposing and majestic, as well as significant, peroration is attained, and the chief division of the trilogy ends forcibly, as it began. . . . The exquisite and prolonged theme which first prefaces and afterwards accompanies the chorus, 'Sedenti in Throno,' is unquestionably the most inspired of the trilogy."

## DAILY TELEGRAPH.

"The new Oratorio is technically and aesthetically a success, though, perhaps, more so in the latter sense than in the former. It cannot be heard without emotion; or without a sense, at the end, that the spirit of the hearer has been raised to higher than earthly things, while his artistic imagination has been excited and his bodily sense gratified. These results I take as assured signs that the composer's mark has been fully hit. . . . 'Mors et Vita' impresses—I was about to write awes. The outcome of deep feeling, its music surrounds the hearer with a religious atmosphere, from the influence of which there is no escape. In other words, this Oratorio fulfils the highest function of a work of art, which is to place the observer on the same level, and *en rapport* with itself."

## DAILY NEWS.

"In this, as in M. Gounod's earlier Oratorio, are apparent a deep and earnest religious feeling; a power of expressing both the awful and the beautiful aspects of Divine wrath, its justice and mercy, and an individuality of style and treatment which impress both works as being unmistakably the productions of the master from whom alone they could have proceeded. As in 'The Redemption,' so in 'Mors et Vita,' orchestral colouring is a pervading and important feature throughout; the recurrence of the representative themes already specified giving a unity to the latter work. The instrumentation in 'Mors et Vita' is in many cases similar to that of 'The Redemption,' and other works of the composer. This, however, does not imply mannerism, but merely such distinctive individuality of style as is to be found in all masters and authors who have risen above the common herd of mere imitators. This M. Gounod assuredly has done, not only in operas, but notably in his two great Oratorios, of which 'Mors et Vita' is the later and grander example."

## DAILY CHRONICLE.

"'Mors et Vita' is worthy of M. Gounod at his very best. . . . In any estimate of Gounod's finer works henceforward made, 'Mors et Vita' may be mentioned in the same breath with 'The Redemption,' the 'Messe Solennelle,' 'Faust,' and 'Mireille.' The individual asking for higher credentials of the merit of the new Oratorio produced this morning must be difficult to satisfy. Of the eventual popularity of the work I have no doubt;—indeed, it is quite likely to be a couple of years hence, a greater favourite than 'The Redemption.'"

## ATHENÆUM.

"M. Gounod's command of the melodic expression and his dramatic power have rarely been shown to more purpose than in many portions of 'Mors et Vita,' for which we may without hesitation predict an unqualified success. . . . The breadth, grandeur, and power of many parts of 'Mors et Vita' are undeniable. The Introduction, the 'Tuba mirum,' and the 'Sanctus' are equal to any sacred music that Gounod has written; while many movements are charming in pathos and beauty. The 'Felix culpa' in the Requiem, the lovely phrase at 'Qui Mariam absolvisti,' the solo and chorus in the second part, 'Beati qui lavant stolas suas,' and the 'Jerusalem celestis' in the third, are in every respect worthy of the composer of 'Faust.' In sustained melodic interest the new Oratorio is distinctly superior to 'The Redemption.'"

## WEEKLY DISPATCH.

"In respect of melody the new work is far richer than 'The Redemption.' There is very little recitative, and a positive wealth of delicious tune. As abstract music it is therefore more attractive than the earlier Oratorio, popular as that has become."

\* \* \* For all particulars respecting performances of the Work, or for information concerning copies of Full Orchestral Score, Orchestral Parts, Vocal Parts, &c., direct application should be made to the Publishers.

LONDON: NOVELLO, EWER AND CO.

honours. The prizes were distributed by the Mayoress of Liverpool, and his worship the Mayor presided.

Another interesting ceremony, somewhat analogous to the above, took place in the same building on the afternoon of the 20th ult., when the annual distribution of certificates in connection with the Society of Professional Musicians was held under the presidency of the Bishop of Liverpool. The Society is a most useful and practical one, deserving of every countenance and support, and the occasion was utilised to bring down Mr. F. H. Cowen to Liverpool, who, in addition to distributing the prizes to the successful candidates, made some valuable remarks as to the development of music and musical instincts in England.

The Harvest Festivals which have recently been celebrated at a number of our most prominent Churches have, in many cases, been of considerable interest from a musical point of view. The Services at St. Agnes's, Sefton Park, on the 22nd and 23rd ult., were accompanied by a full orchestra, and comprised performances of Handel's Hallelujah Chorus, Mozart's Twelfth Mass, and Lowe's Harvest Anthem "The earth is the Lord's." A new Evening Service in A, by the Organist, Mr. I. H. Stammers, was also produced for the first time, and evidenced more than ordinary ability on the part of the talented young composer.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE 34th Concert of the Bristol Musical Association was given in Colston Hall, Bristol, on the 24th ult., before a very large audience. The chief work performed was Haydn's Imperial Mass, which was fairly rendered under the Conductorship of Mr. George Gordon, to whom great credit is due for the energetic and resolute way in which these Concerts are carried on. The remainder of the programme was miscellaneous, two organ solos being contributed by Mr. George Riseley. The vocalists were Miss Julia Jones, Madame Pennington, Mr. E. T. Morgan, and Mr. W. Thomas.

The Colston Hall Organ Recitals have again been resumed for the season, the first being given on the 3rd ult., when Mr. George Riseley displayed his brilliant execution and complete mastery of his instrument to a large and enthusiastic audience. The second Recital was given on the 10th ult., when a most interesting selection of music was performed.

The opening service in connection with the new organ at Christ Church, Clifton, was held on the 8th ult. There was a crowded congregation, and the choir was largely augmented for the occasion. Mr. Riseley presided at the organ, and gave a Recital at the conclusion of the service. The next day Mr. C. H. Lloyd, Organist of Christ Church, Oxford, gave two Recitals at the same place, both of which were largely attended. Mr. Lloyd played a fine selection of music, and his artistic interpretation was evidently greatly appreciated.

On the 10th ult. a very interesting Invitation Concert was given in the smaller of the Victoria Rooms, by Miss Mary Lock, R.A.M. Miss Lock was assisted by Mr. Arthur Hudson (violin) and Mr. Edward Pavey (violin-cello), and the programme included Bennett's Trio for piano, violin, and violin-cello, and Raff's Trio in G, Op. 112, for the same instruments, both of which works were admirably performed. Mr. Hudson and Mr. Pavey each contributed a solo, and Mrs. Robert George gave three songs in a pleasing manner. Miss Lock contributed three solos, selecting Sonata in F sharp, Op. 78 (Beethoven), Arabesque (Schumann), and the Fourth Tarantella of Walter Macfarren. In her rendering of all these, but more especially in the Sonata, she showed herself to be a pianist of a high order, her delicate fingering and refined expression being very striking. Miss Lock studied for three years under Mr. Walter Macfarren, and is certainly a great credit to her master.

Miss Aylward gave her second Chamber Concert of the present season at the Assembly Rooms, Salisbury, on September 23. Miss Aylward was associated with Mr. Burnet (violin) and Mr. Whitehouse (violin-cello). The programme included Schubert's Trio in B flat (Op. 99), Mendelssohn's Trio in D minor (Op. 49), Bennett's

Sonata for piano and cello in A (Op. 32), and a violin solo, Andante and Rondo (Viotti). Miss Aylward played Chopin's Scherzo in B flat minor (Op. 31), which was encored. The third Concert took place on the 21st ult., the programme being of a popular character. The vocalists were Miss Amy Aylward, Miss Spencer Jones (in place of Miss Hilda Wilson, absent through indisposition), Mr. Henry Guy, and Mr. Herbert Thorndike. Pianoforte, Miss Aylward and Mr. South, the Cathedral Organist. The programme included Mendelssohn's Pianoforte Duet in A, and Schumann's Andante and Variations in B flat for two pianofortes, both of which were heartily and deservedly applauded.

The second Concert for the year of the Exeter Orchestral Society was held in the Public Rooms, Exeter, on September 26. There was a good attendance, and the performance showed steady progress on the part of the members. Among the most noteworthy items of the programme were two movements from Gade's Novelletten for string orchestra, a very graceful and elegant Minuet by Mr. W. Baly, A.R.A.M. (performed for the first time): the Adagio, Minuet, and Finale from Haydn's Symphony in C, and the Andante from Mendelssohn's Italian Symphony. Mr. Bayman, of the Plymouth Marine Band, played in excellent style an effective bassoon solo, and the Madrigal Society sang (unaccompanied) a charming part-song, "Sweet and low," by their late Conductor, Mr. W. Baly, and (with orchestra) Schumann's "Gipsy life." The latter would have benefited by more rehearsal. Mr. R. B. Moore, F.C.O., conducted with much tact and judgment.

Mr. Farley Sinkins's Morning and Evening Concerts, the first of the season, were held in the Victoria Hall, Exeter, on the 16th ult. The artists engaged were Miss Gertrude Griswold, Madame Antoinette Sterling, Mr. J. W. Turner, Mr. Maybrick, Signor Guido Papini, Signor Bottesini, and Miss Agnes Zimmermann, with Mr. Sidney Taylor as Conductor.

The Oratorio Society has in preparation for the Christmas Concert, Haydn's "Creation." We are sorry to hear that the finances of this Society are in a very unsatisfactory condition, and earnestly hope that the musical public of Exeter will come forward, and, by increasing the number of subscribers, relieve the managers of their difficulty, and accord to the Society, almost the oldest of its kind in the kingdom, the support it so well deserves.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

YORKSHIRE has not been behind in the great musical awakening. Already most of the Societies have either renewed acquaintance with the public or are eagerly preparing to do so. The season promises to be exceptionally fruitful of chamber music, which is extending its claims upon public appreciation not only in Leeds and Bradford, but in Huddersfield, Halifax, and other populous centres of the West Riding.

In Leeds, Mr. Edgar Haddock's Musical Evenings, which are to be given weekly all through the season, have already won the sympathy of a large section of the public. Mr. Haddock's capabilities as a violinist have gained him much respect, and he has secured the co-operation of a pianist, who, though young, is fit company for so experienced an artist. Mr. Haddock and Mr. Fred. Dawson will have given four Concerts when these remarks are published, and every one of them deserves favourable mention. Each programme contains a Sonata for pianoforte and violin, a solo for each instrument, and a duet for the two instruments. Almost all styles of composition, and, in particular, many works entirely unknown to Yorkshire audiences, if not to most musical assemblies in England, have been drawn upon for performance, the aim being to present examples of great masterpieces for both instruments. Thus far the scheme has been highly successful.

Herr Christensen, a facile pianist and an artist of considerable musical culture, opened a series of Chamber Concerts, in the Albert Hall, Leeds, on the 13th ult. Little more than two years ago Herr Christensen came, for the

first time, to Leeds, and although an entire stranger he has succeeded in making many friends. For his first Concert he had the co-operation of Miss Emily Shinner, a young violinist whose first appearance in Leeds was regarded with considerable interest. Although suffering from a weakened wrist she gave proof of those promising qualities which have attracted much favourable comment. For solo work she selected Beethoven's Romance in G. With Herr Christensen she joined in the rendering of Beethoven's well-known Sonata in C minor (Op. 30, No. 1), and a Sonata for piano and violin by a Danish composer, Van Eyken—a novelty which met with a very cordial welcome—and Joachim's three Hungarian Dances, Nos. 1, 2, and 5, arranged for piano and violin. Van Eyken's work is a prize composition written for competition under the auspices of the Netherlands Art Society. It bears traces of the influence of Mendelssohn and is bright and melodious, and withal excellently constructed. Herr Christensen's solos included compositions by Neupert and Moszkowski, and three Studies from his own pen, which served to prove that he possesses no little talent as a creative musician. His solos were warmly received. The vocalist was Mr. Charles Blagbro', a tenor with much refinement of style and a voice of exceptional melodic beauty.

The Leeds Popular Concerts were resumed on the 21st ult. in the Coliseum. There was a large attendance, but the building was far from full. It must not be supposed that the large proportion of empty seats implied lack of sympathy on the part of the public with Mr. Ford's venture, for the Coliseum will hold 4,000 people, and it would indeed be an extraordinary occasion that would bring together so vast an audience. For a Chamber Concert it is not the most comfortable building one could wish to enter, and it is just possible that the building itself had something to do with the want of enthusiasm which was apparent during the progress of the Concert. Certain it is that no greater attraction could have been provided in the region of high art than that which Mr. Ford put before his patrons. It is seldom even in the atmosphere of the West Riding, which is so thoroughly imbued with the love of music, that one has the opportunity of hearing a finer performance of a work of such serious import as Brahms's Sextet in B flat. The rendering was characterised by great finish; but, perhaps, less warmth and enthusiasm than one would have expected from such a combination of artists. Fragments of an unfinished String Quartet, by Mendelssohn—an Andante and Scherzo—were, however, more to the taste of the audience, coming as they did in pleasant contrast to the somewhat severe exercise of intellect demanded by Brahms. Spohr's Double Quartet in E minor (Op. 87), brought together a fine array of instrumentalists—viz., Messrs. Holmes, Parker, Gibson, and Howell; Messrs. Burnett, Grimson, Roberts, and Charles Ould. Another interesting feature was Schumann's "Märchenbilder," a duet for piano and viola, in the performance of which Mr. Alfred Broughton and Mr. A. Gibson were associated with pleasant results. The only solo of the evening was that of Mr. Holmes, who selected Ernst's beautiful "Elégie," and was rewarded for his thoroughly intellectual and finished performance by a vociferous recall. Herr Henschel's singing aroused something like a sensation. His rich bass voice had ample opportunity for display in the rendering of Handel's "Rendi il Sereno," a drinking song by Brahms, and Schumann's "Two Grenadiers." He shows a dramatic fire, and a facility of expression seldom equalled by the singers who visit us. It should be added that the Sextet and the Mendelssohnian fragments were rendered by Mr. Holmes's quartet party.

An unusually early performance of "The Messiah" was given at the Denison Hall, Armley, on the 19th ult., in aid of the funds of the Leeds General Infirmary. Mr. Cawthra was the Conductor, and the principals were Miss Lupton, Miss Greenwood, Mr. Wadsworth, and Mr. Morton. The chorus was efficient, though perhaps too uniformly vigorous. The result was in every sense of the term gratifying to the promoters.

The Idle Harmonic Union gave its second Subscription Concert on the 20th ult., in St. John's Schools, when the performance of the "Elijah" drew together a large audience. The chorus were pretty evenly balanced, and the

solos were rendered efficiently by Miss H. Tomlinson, Mrs. Trenam, Mr. Charles Blagbro', and Mr. H. Rickard. Mr. James Calvert conducted.

Among the first to resume the musical gatherings in Bradford has been Mr. Edward Misdale, who opened his series of Chamber Concerts in the Church Institute, on the 12th ult. The list of subscribers to this excellent and unpretentious course has grown to very respectable dimensions since last season, and Mr. Misdale repays the confidence of the public in a liberal, though unostentatious spirit. His opening Concert was a pleasant specimen of its kind—instructive and interesting as it was artistic. Amid works which hold high places in the region of constructive art, Mr. Misdale generally contrives to introduce an element of novelty, and, as belonging to this category—although one of them was not absolutely unknown in Bradford—the interest of the audience was chiefly divided between Dvorák's Trio in B flat (Op. 21) and Goetz's Trio in G minor (Op. 1). Dvorák's work proved not nearly so difficult of approach as some of the Bohemian's later productions, and Goetz's Trio, fanciful and radiant in colour, though apparently wanting something in traditional form, was followed intelligently. Mr. Misdale's companions in the performance of these works were Herr Otto Bernhardt (violin) and Mr. G. F. Collinson (violincello). Mr. Misdale selected, for his pianoforte solo, Raff's Suite in E minor (Op. 72), which was rendered with as much feeling and refinement as technical accuracy. David's Violin Solo, Introduction and Rondo Capriccioso, provided Herr Bernhardt with a congenial task, and Mr. Collinson had an equally pleasant duty in the rendering of Piat's "Chant Religieux" and a Mazurka by Popper. The vocal element of the Concert was supplied by Mrs. Ashcroft-Clarke, whose accomplished singing was equalled by her good taste.

The second of the Huddersfield Subscription Concerts was given on the 21st ult. The programme was devoted chiefly to works which belong to the sphere of high art, and the list of artists was a distinguished one. Hitherto these Concerts have been given in connection with a literary scheme known as the Highfield Lectures. Under its new title, literary as well as musical entertainments will still be provided, and as almost a thousand season tickets have been disposed of, success is assured. The undertaking is under the able management of Mr. John Wilkinson. The Concert under notice opened with one of Haydn's charming compositions, the String Quartet in F, No. 2, Op. 77, which Mr. Holmes's quartet party (Mr. Holmes, Mr. Parker, Mr. Gibson, and Mr. Howell) contributed. This, with two fragments of an unfinished Quartet by Mendelssohn, belonging to that master's posthumous works, and Schumann's Pianoforte Quintet, constituted an agreeable programme, admirably adapted to the taste of a popular audience. In the Quintet, Miss Nelly Marshall, a young *débutante*, who has just completed her studies at the Royal College of Music, supplied the pianoforte part. Miss Marshall acquitted herself with skill not only in this capacity, but in the rendering of two morceaux—a Nocturne, by Franz Seideritz, and a Tarantella, by Moszkowski. The remainder of the performances were a violincello solo, Marcello's Sonata in G minor (Mr. Howell), and Spohr's Salonstück in E flat (Mr. Holmes), and, in addition, two admirably executed songs, Spohr's "Rose softly blooming" and Gounod's "O that we two were maying." Mr. J. F. Marshall officiated as accompanist.

Schumann's "Pilgrimage of the Rose" formed the subject of an interesting Concert given by the Horton Lane Chapel Choir, on the 22nd ult. The effort was, on the whole, highly creditable. The principals were Miss Marshall and Mr. Arthur Broughton. Mr. A. Gledhill conducted the performance.

#### MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

A PUBLIC meeting of the guarantors, and others interested in the Annual Concert scheme of the Glasgow Choral Union, was held on the 21st ult., when a detailed and complete prospectus of the arrangements for the ensuing season was submitted. Much satisfaction was expressed



with the choice of music, choral and orchestral, and specially with Mackenzie's Oratorio "The Rose of Sharon," not only on account of the great genius which it is known marks the composition; but also, and very naturally, from the fact that its author is a native of Scotland. The production of Dvorák's new Cantata, "The Spectre's Bride," is also looked forward to with much interest. As I mentioned in my last letter, four choral Concerts in all are to be given, the other works being Handel's "Messiah" and Costa's "Eli." The chief orchestral selections to be performed are as follows:—Symphonies: Beethoven, the "Eroica," and No. 7 in A; Dvorák, No. 2, in D minor; Haydn, in E flat, No. 4 of Rietter-Biedermann's Edition; Mozart, in G minor; Prout, No. 3, in F; Raif, "Im Walde"; Schubert, No. 10, in C; Schumann, No. 3, in E flat, "Rhenish"; five of these to be performed for the first time here. Concertos: Beethoven, No. 4, in G (piano), in D (violin); No. 3, in C minor (piano); No. 5, in E flat (piano); Mendelssohn, in E minor (violin); Rubinstein, No. 4, in D minor (piano); Wieniawski, No. 2, in D (violin); the last two for the first time here. Overtures: Beethoven, "Leonora," No. 2; Bennett, "Wood Nymph"; Berlioz, "King Lear"; Brahms, "Academical Festival"; Corder, "Prospero"; Gluck, "Iphigenia in Aulis"; Macfarren, "Festival"; Mendelssohn, "Athalie"; Meyerbeer, "Struensee"; Rossini, "William Tell"; Schubert, "Overture in the Italian style"; Schumann, "Schufred"; Wagner, "Tannhäuser"; Weber, "Oberon"; four of these for the first time. Among the miscellaneous may be mentioned, in detail, two movements from J. S. Bach's Concerto, No. 4, in G; Romance from J. F. Barnett's "Lady Margaret and the Knight," and Scherzo, from the same composer's "Lay of the Last Minstrel"; two instrumental movements from Cowen's "Sleeping Beauty"; introduction and ballet airs from Gounod's "La Reine de Saba"; orchestral interlude, "Salve Polonia," from Liszt's "Stanislaus"; selections from Rubinstein's suite, "Bal Costumé"; and from ballet airs in Saint-Saëns's "Etienne Marcel"; also, Schubert's "Deutsche Tanze"; all these to be performed for the first time in Glasgow. Four excerpts from Wagner, and a morceau each from Mendelssohn and Sullivan, all more or less familiar, complete the list of the miscellaneous selections. It seems to be felt that a more judiciously compiled orchestral list has been seldom, if ever, submitted to the Glasgow public.

The orchestra will number eighty-five performers, and will this year be led by Herr M. Sons, Concertmeister of Schaffhausen. As stated before, Mr. Manns will conduct. In addition to the names of the vocal artists mentioned last month as engaged for the choral works and as soloists on the orchestral nights are the following: Miss Thudichum, Miss Bertha Moore, Mdle. Elly Warnots, Miss Amy Sherwin, Miss Alice Heale, Madame M. Mackenzie, Mr. W. Winch, and Mr. John Bridson; and as instrumental soloists, Herr M. Sons, violin; and Miss Fanny Davies, piano.

The Concerts begin on Tuesday evening, December 8, with a performance of Mackenzie's "Rose of Sharon," to be conducted by the composer.

The Glasgow Select Choir gave its first Concert in the city on the 7th ult., in St. Andrew's Hall, and before a very large audience. Mr. J. Millar Craig made his first public appearance as Conductor since his appointment to that post, in the room of the late Mr. Allan. All the choral music was sung with the grace and vigour which mark the choir's performances.

Organ Recitals were given on the 13th ult. in Camphill United Presbyterian Church, by Mr. W. Schofield; on the same evening in St. Mary's Established Church, by Mr. G. W. Hopper, and on the 22nd in Queen's Park Established Church, by Mr. S. Fraser, the latter Recital with "vocal intermezzi."

The West of Scotland Branch of the Tonic Sol-fa College, which has now been established here on a firm basis, has issued its first prospectus of music classes.

Two Concerts were given by Mr. George Taggart's Male Voice Choir, one in the new Waterloo Rooms, on the 13th, and the other in the National Halls, on the 17th ult. The programmes were of similar character, that is to say, they consisted chiefly of German part music for male voices, including Mendelssohn's "To the sons of Art." Mr. Taggart has

brought together a highly promising amateur choir, which, with a little further experience, may attain to the degree of perfection aimed at, and may meet with the recognition on the part of the musical public that it deserves. In the meantime it is rather uphill work to create a taste here for male voice music.

A Lecture was given in Hillhead Academy on the 15th ult., by Mr. James Merrylees, of the Tonic Sol-fa College, Glasgow Branch, on voice development, the chair being taken by Professor McKendrick, who is our chief authority here on the Science of Sounds, and other similar subjects closely related to the study of the musical art. The Lecture was illustrated by the singing of a quartet party, and was well received.

The Uddingston Musical Association, to the vacant conductorship of which Mr. George Taggart has been appointed, will study Farmer's Mass in B flat for their leading Concert during the season.

The Glasgow Temperance Choral Society, a condition of membership in which is total abstinence from alcoholic liquors, and which is now in its third session, and apparently flourishing, is to practise Van Bree's "St. Cecilia's Day," and some choruses from Wagner, &c. Mr. J. Bell, of the Sol-fa College, is the Conductor.

A Choral Society, numbering thirty of the best voices in the neighbourhood, has been formed in Kilsyth, a few miles north-east from Glasgow, under the conductorship of Mr. T. Sweeney. Part-songs, glees, &c., are to be practised, and a Concert will probably be given in December.

The Musical Association connected with East United Presbyterian Church, Johnstone, near Glasgow, and which is conducted by Mr. John S. Allan, Organist of the Church, are practising Parker's Cantata "Silvia." There are about forty members in the Society.

Mr. Charles Hallé and Madame Norman-Néruda gave a Concert in Paisley, on the 6th ult., in the Clark Hall.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, October 10.

THE twenty-eighth annual Festival of the Worcester County (Massachusetts) Musical Association took place, under the direction of Carl Zerrahn, the Conductor of the Handel and Haydn Society of Boston, from September 22—25, and goes on the records as the finest achievement, artistically, that the enterprising Association has placed to its credit, and also as a complete financial success, the receipts having exceeded the expenditure by a handsome sum, notwithstanding that the board of government were quite liberal in their outlay of money. From the point of view occupied by a utilitarian in art, the Worcester Festivals are open to a serious question. The Association is now a homogeneous organisation, the singing members of which for the greater part live in Worcester. There would, therefore, seem to be no reason why it should not be an active factor in every effort to advance music in Worcester. Yet it confines itself to giving an annual Festival, in which the choral features are by no means of the importance and dignity which might fairly be expected. It must be remembered that this is not an association of choirs from various cities, but a single, compact, well-governed choir, the members of which not only contribute their services at the Festivals without money reward, but pay an annual fee for the privilege of study. To confine the public activity of such a choir (it numbers 500 voices) to a single week in each year seems a mistake from every point of view, except that occupied by the financial officers of the Association, who, naturally, are delighted with the fruits of the enthusiasm created annually by the Festival. But the stuff and starve policy is no healthier in art than in hygiene, and it would seem to earnest music lovers as if more good would be done in the promotion of musical culture if the choir were to continue its studies all the year round, with the usual Midsummer recess, and were to be heard in choral works occasionally during the Winter. As it is, the good people of Worcester seem to think of music now only during the third week of September in each year. This policy, however, is a relic which discloses the origin of the Worcester Festivals. They sprang from the old musical conventions and

institutes which, together with the itinerant singing teacher and volunteer choirs, were the first really efficient musical propagandists in New England, and which still maintain their popularity in places which are remote from the centres of culture. Of the character of the training, which many of these factors used to impart, perhaps the less said the better; but we cannot close our eyes to the fact that in their way they served an excellent purpose, and that they were wonderfully efficient in fostering a love for singing and a knowledge of a few of the standard choral works. The old-fashioned conventions used to compass the music of a year in Worcester county, and the Festivals do the same thing now. Eight concerts are given, besides five rehearsals, with orchestra, to which the privilege of attendance can be purchased. Since these concerts and rehearsals are practically all the high-class musical entertainments which the year affords, it seems to be necessary that consideration be had for all tastes, and, in consequence, the Worcester programmes are marvels of miscellaneousness. It happened at the last meeting, in nearly every concert, that trifling ballads were side by side with excerpts from the severest of classical masterpieces, Bach's great Organ Toccata in F, transcribed for orchestra, for instance, being followed by a setting of Bayard Taylor's "Bedouin's Love Song," with pianoforte accompaniment. Mesalliances of this character abounded in the programmes of the Festival, and robbed the affair of much of the dignity which one is justified in expecting from a Musical Festival which contains so many excellent factors as the annual meeting at Worcester. There was some disappointment, too, at the comparative triviality of the work done by the chorus. The only composition sung which was new to the Association list was Sir G. A. Macfarren's "May Day." The rest were repetitions. Lovers of choral music can scarcely be expected to look upon the acquisition of so light, if pretty, a Cantata as a sufficient finish of a year's study. Two Concerts a day were given on Tuesday, Wednesday, Thursday, and Friday of Festival week, and, without exception, they were fully attended. The choral works given were the Utrecht Jubilate, Henry Smart's "The Bride of Dukkerron," Bach's "A Stronghold Sure," Rossini's "Stabat Mater," Macfarren's "May Day," the tribal choruses from Rubinstein's "Tower of Babel," and Handel's "Messiah." An orchestra of fifty musicians from Boston provided the accompaniments and the instrumental pieces, of which the chief were Raff's "Lenore" Symphony, Volkmann's Symphony in D minor, Goldmark's "Country Wedding," and a few standard overtures. The principal soloists were Madame Fursch-Madi, Miss Emma Juch, Miss Hattie J. Clapper, Mrs. Belle Cole, Mr. Whitney Mockridge, Mr. A. E. Stoddard, Mr. D. M. Babcock, and Mr. M. W. Whitney. Besides these there was a small army of sopranos, altos, and tenors from Boston and New York, who appeared in the miscellaneous numbers of the programmes. In this department Madame Fursch-Madi stood for what was most admirable, singing Beethoven's "Ah, perfido" in a truly dramatic manner, and causing genuine astonishment by the dignity and distinctness of enunciation with which she sang her airs in "The Messiah." Very discreetly she left those of the first part to Madame Stone-Barton, not wishing to risk her reputation by attempting "Rejoice greatly," which every one knows is not in her artistic line. "The Messiah" was given with the additional accompaniments of Robert Franz, for the first time in America, and a somewhat too daring experiment, albeit an interesting one, was made by following the new version (or rather Mozart's version), in the alternation of quartet and chorus in the numbers, "And He shall purify," "For unto us a Child is born," and "His yoke is easy." The effect was disappointing, partly because the soloists did not acquit themselves creditably, showing signs of timidity in the face of the innovation, but more because of the shock which the expectations based on tradition received. The orchestral parts were much admired, and will henceforth be used almost universally in this country, but it is exceedingly questionable whether the choruses will ever again be disturbed. In this city "The Messiah" will be heard from a new choir, organised by Mr. Edward Heimendahl, who will be remembered as at one time a violin player in London, and from the Oratorio Society in

Christmastide, both times with the Franz accompaniments.

The Cecilian of Philadelphia promises performances of "The Rose of Sharon," "Mors et Vita," and "The Redemption" this season, and the choir of the Brooklyn Philharmonic Society is at work on "The Spectre's Bride" for production in November. The Boston Handel and Haydn is staggering a little under the financial losses of the last few seasons, and has projected only three Concerts for this year, at which the music will be "The Messiah," "Mors et Vita," and probably "Elijah."

Mr. Thomas's Popular Concerts will begin on November 3, at the Academy of Music in this city, and as Mr. Mapleson's season of twenty nights of Italian opera opens on the preceding evening, the first week in November will launch the Metropolis into the busiest musical season ever projected for it. Mr. Thomas will also conduct the Philharmonic Society, whose prospectus promises three novelties in the symphonic field—namely, Xaver Scharwenka's Symphony in C minor (Op. 60), Bernhard Scholz's Symphony in B flat (Op. 60), and Dvorák's Symphony in D minor. In the Thomas Populars we are promised Composer's nights, the first of which, on December 8, will be devoted to the music of Berlioz. The Chorus Society has been finally abandoned, but three small choirs have sprung into being to supply its place, having been organised by Frank Van der Stucken, Edward Heimendahl, and S. B. Penfield. Mr. Van der Stucken will utilise his choir in the production of choral novelties, of which he already announces the prologue to Dudley Buck's "Golden Legend," Massenet's "Narcisse," and Brahms's "Tafel-lied." Mr. Penfield has his eye on Church music as a specialty, and Mr. Heimendahl, after "The Messiah," will bring out an Idyl, for contralto solo, chorus, and orchestra, of his own composition. The affairs of the Baltimore Oratorio Society are yet involved in doubt. In Cincinnati preparations are actively making for the seventh biennial Festival to be given next May, under the direction of Theodore Thomas.

#### MUSIC IN AN ALPINE VILLAGE.

In a recent number of the *Allgemeine Musik Zeitung*, Dr. Langhans, of Berlin, gives an attractive account of some musical experiences lately gathered by him during an excursion in the Tyrolean mountain ridge called the Arlberg, a branch of the Alps. The doctor was accompanied in his wanderings by Professor Sachs, organist and composer, of Munich, and remembering to have heard years ago of the existence in this district of a clergyman who, with his trained choir of villagers, was able to accomplish the most difficult feats of a *capella* singing, the two musicians, forgetful of their gravely recorded vows "to listen to no note of music during holidays," determined to start off in search of this *rara avis*. Being told on arrival at Gaschurn, the original sphere of his activity, that the *pfarrer* had been removed above a twelvemonth since to the still smaller village of Gurtis, near Feldkirch, thither the two directed their steps. But it is time to follow Dr. Langhans's narrative, as far as space will permit, in his own words:—

"The parson, Herr Joseph Battlogg, is a man of middle age and of small stature, whose intellectual features, however, indicate an unusual degree of warmth of feeling, of artistic enthusiasm and energy. Indeed, the mere preliminaries of our conversation would have convinced me of his being the possessor of scientific and musical acquirements, such as would not be looked for in this rural seclusion, had I not already been cognisant of his solid and versatile critical powers, through the pages of a journal edited by him since 1878, under the title of *Der Kirchenchor*. Twelve years previously, in 1866, he had obtained his first ecclesiastical appointment at Gaschurn, where he founded the above choir, the achievements whereof have raised this lonely Alpine village to a certain musical significance, and great indeed was the sorrow of the more intelligent members of that small community when, in 1882, their beloved pastor was fain to leave them for his present abode. Battlogg, however, did not lose courage. What had been possible at Gaschurn could be no impossibility at Gurtis. Nor were his confident hopes to be disappointed, for his newly formed choir is already in a fair way of emulating the achievements of the sister village.

"With no little eagerness of expectation did we wend our way on the following (Sunday) morning to the school-house, where the choruses to be sung at church during service were to be rehearsed. We discovered the worthy parson, armed with a fiddle and surrounded by his choristers, on the point of commencing the Mass 'Maria dixit,' by Hans Leo Hasler (1564—1612). It soon became apparent that the critical standard habitually applied by the inhabitants of the great towns would be out of place as regards the efforts of this choir; the preliminary conditions for the inducement to serious study being, in fact, entirely absent here. The *Herrpfarrer*, with all his spiritual authority over his parishioners, is not in a position to select his own voices. Nor, when necessity of gaining their daily bread, the long distances which some have to traverse, and other obstacles, preclude those from participating in the practices who might otherwise be the pillars of his choir, dare he grumble. This drawback appeared most noticeable in that most useful and indispensable choral material, the boys' voices, of which there was here only one to every fourteen adults. Concerning the latter, they are, as a matter of course, occupied in field labour from morning till night during week days, especially in summer-time, so that all the practising and rehearsing must needs be confined to the early hours on Sunday before service, and all the Conductor can do is to insist, not so much upon harmonious phrasing, training of the voices, and distinctness of pronunciation, as upon the correct singing of the notes. Even in this respect there was much blundering during the present rehearsal, now in this voice, now in that, and the correcting and controlling fiddle had often to come to the rescue. Nevertheless, a frequently experienced result was to be repeated on this occasion; a rehearsal of doubtful character being followed by a performance successful far beyond expectation. The atmosphere of solemnity pervading divine service, the favourable acoustic properties of the sacred edifice, perhaps also the unwonted presence of strangers, combined to inspire the rustic singers to the concentration of all their powers. As a matter of fact, they acquitted themselves of their difficult task with so much zeal and intelligence, with so much purity of intonation and precision, as to make one forget the want of elaboration of detail and defective vocal culture.

"After a short interval, allowed for the consumption of the mid-day meal, we again found ourselves assembled at church to assist at the afternoon service. The preceding repast, so far from lessening the flexibility of the throat, as many vocal experts maintain, seemed to have increased it here. Moreover, the spirits of the choristers appeared to have expanded and become more elevated since the morning. Thus the impression produced by the rendering of the Ritual psalm-singing, and of a Magnificat, in *falso bordon*, by Viadana, was a distinctly gratifying one. Some little share in this success may, however, be justly conceded to my friend Sachs, who had been requisitioned to preside at the organ, and who, musician *sans peur et sans reproche* that he is, succeeded in bringing out all the best parts of the somewhat defective instrument, achieving moreover an apparently impossible feat by executing with his ponderous Alpine shoes the most delicate passages upon the pedal. Both singers and their leader had now doubtless become entitled to the enjoyment of their Sunday rest. They, nevertheless, would make us return with them once more to the school-house, to give us a few specimens from their secular *répertoire*, and on which occasion I could but again admire the zeal and devotion of the parson on the one hand, and his profound acquaintance with ancient musical literature on the other. Among the pieces we heard were two Madrigals, one by Palestrina, the other by Thomas Tallis, the Palestrina of England; a Frottola (idealised Venetian folk-song), the Motett "Ach edles Bild," by Sebastian Hollander, of Dordrecht (the predecessor of Orlando Lasso at Munich), and finally a modern four-part song by the Feldkirch composer, Herr Briem. The heartiness of the singers, the eager attention they paid to their leader's every gesture, were again most remarkable throughout. It was pleasant, too, to witness the homely and affectionate intercourse which evidently existed between the minister and the members of his flock, and which became more apparent during the intervals between the pieces, when the Conductor related to

the singers some historical facts connected with the music just performed and its composers. . . . But the time had arrived for our taking leave of the pleasant little village and its musical inhabitants. For a considerable distance of our way down into the valley we were accompanied by our host, and soon we were again surrounded by prosaic every day life, which, however, could not in any respect blur the vivid impression our minds had received. Surely, if artistic merit is not to be gauged by brilliant success, but rather by that idealism which even under most unfavourable outward circumstances never loses sight of its high purpose, and by that energy for which obstacles appear to exist only in order to be surmounted, then parson Battlogg merits a place of honour amongst the true promoters of our art, while, as compared to his, the merits of many a choral conductor, with far more important forces at his command, would seem to be small indeed. It was the inhabitants of this very Alpine region, concerning whom yon Italian traveller (according to the historian of the St. Gall monastery, Ekkehard, IV.) jotted down into his diary the somewhat severe criticism:—"Truly barbarian is the coarseness of their drink-affected throats. Whenever, by the alternate raising and subduing of their voices, they mean to discourse a gentle harmony, all Nature shudders, and it sounds, forsooth, as though a heavy waggon were being sluggishly driven over a frozen road in wintertime." That was written about A.D. 1000. 800 years later his opinion would have been expressed in a widely different sense; but then, who would heed it? Maybe that after another 800 years have elapsed, someone will discover the few stray accounts which his contemporaries have written concerning parson Battlogg, and that then his earnest work will meet with its just recognition. Of the present age it cannot be hoped that it will, for once, quit the main road of musical intercourse for so trifling a matter as the artistic strivings carried on in a remote Alpine village. We have enough on our hands in observing the course of the 'stars' in the artistic heavens through the pages of our journals, to be on the look out for a new *Diva*, to reserve our applause for the annually increasing number of 'pianoforte giants.' From such an era no encouragement may be expected on the part of that worthy man, who not only loves and knows by heart his Palestrina, but who, in the fullest sense of the word, *popularises* him in however small a sphere. But the spirit of the greatest master of vocal polyphony will assuredly be with him and with his noble efforts in the domain of pure art."

We have much pleasure in announcing that Dr. Franz Liszt has accepted an invitation from Messrs. Novello, Ewer and Co. to visit London, and be present at the performance of his Oratorio "St. Elizabeth," which will be given at Novello's Oratorio Concerts on April 6. Considering that it is forty years since the great master was in this country, notwithstanding that repeated offers have been made to tempt him here, we need scarcely say that the utmost interest will be felt in the fact of his being amongst us; and it may be hoped that in the preparation of his Oratorio he may at least be induced to give the benefit of his valuable counsel to the artists engaged in the presentation of his work before an English audience.

HERR HERMANN FRANKE announces that he has made arrangements with Mr. Francis Hueffer to give a series of three lectures on Modern Music. The first will be devoted to Richard Wagner; the second to Franz Liszt; the third to Hector Berlioz. The lectures will be delivered during the ensuing winter at Edinburgh, Glasgow, Manchester, Liverpool, and other provincial cities, and it is to be hoped they may soon be heard in London.

GOUGHON'S "Mors et Vita" will be produced in the course of the ensuing season at New York, Boston, Philadelphia, Brooklyn, St. Louis, and Cleveland, and negotiations are in progress for its performance at Chicago, Buffalo, Troy, and Minneapolis.

We are glad to hear that a Civil List Pension of £80 has been conferred upon Madame Alina Balfe, "in recognition of the musical distinction of her late husband, Michael William Balfe."

An attractive musical service was made a special feature at the Harvest Festival, held on September 24 and 27, at the church of St. John, Bedwardine, Worcester. The usual choir and organ were, for this occasion, reinforced by a band of wind and strings, consisting of two first, and two second violins, two violas, three cellos, and two double-basses; flute, oboe, clarinet, and bassoon; and two cornets. The opening voluntary, a Largo of Handel's in G, with a solo for the first violin, charmingly played by Mr. Edward Elgar, showed how effective the combination of band and organ could be. The processional hymn, "Come, ye thankful people, come," was given out by the full orchestra, the first verse accompanied by the organ alone, and the rest by both band and organ. The special Psalms, lxxv, cxlvii, and cl, were sung respectively to chants by Turle, Marsh, and Pelham Humphreys (Grand Chant), the organ accompanying the verses, with an occasional emphasis, so to speak, from the cornet, and the instruments joining in at the Glorias. The Grand Chant was sung in unison in the key of A, the effect being very massive and striking. The services were Mr. Collingwood Banks's in E flat, accompanied by the band and organ; beautiful in themselves, they went perhaps less well than the rest of the music, partly because the boys were not accustomed to sing to the beat. The Anthem "The Lord is loving unto every man," by Dr. Garrett, was charmingly sung and played. A short interlude for the instruments was inserted at the change of key and tempo, and the passage where the return to the original subject is so cleverly effected was confided to the band alone. The rest of the service consisted of familiar hymns, and Costa's March from "Naaman" as the concluding voluntary, during which the crowded congregation remained seated, at the request of the vicar. The band, the services of which were given voluntarily, consisted of members of the Worcester Instrumental Society, under their leader and Conductor, Mr. Edward Elgar. The whole of the orchestration was the work of the Organist of the Church, Mr. W. C. Box, who conducted, and played the organ, with some assistance from Mr. Davey, of Hindlip. This first attempt at an orchestral service was most successful, and may lead, it is to be hoped, to greater things. With a carefully selected chorus small Oratorios or Cantatas might be efficiently performed, and would be evidently enjoyed by the worshippers. The absolute stillness of the crowded congregation during the voluntaries was most remarkable, and the singing of the hymns suggested that a solution had at length been found of the puzzling problem, how to let the congregation sing without spoiling the music. During the "Now thank we all our God" we might have thought ourselves in Germany, so perfect was the swing of the time from the mass of the voices, and undoubtedly much of this was owing to the instruments. If such services became general, what a field would be opened to English composers! A Cantata of somewhat simple construction, without too many solos, within the capacities of any good church choir, but introducing some of the grand old hymn tunes in which the congregation might join, would give scope to the composer and be a great boon to church choirs. At present the choice of works suitable for worship is small, Bach's Psalms being too difficult, and so many well-known works not being of a festival or devotional character. Let us hope this hint may be acted upon before the season for Harvest Festivals comes round again.

THE Harvest Festival was celebrated at St. Peter's, Brockley, on Friday, September 25, when an Organ Recital was given by Dr. C. J. Frost, who played pieces by Grison, Hermann, Frost, Wely, Silas, and Calkin. The choir sang Stainer's Anthem, "Ye shall dwell in the land," Mr. H. C. Thomas taking the bass solo; Dr. C. J. Frost's setting of the 126th Psalm, "When the Lord turned again the captivity of Zion," Mr. H. J. Bromley singing the tenor solo, "Turn our captivity, O Lord"; and the Hallelujah Chorus from Beethoven's "Mount of Olives." At the continuation of the Festival on the following Sunday, the services sung were Goss in F and Stainer in A; and the morning Anthem Goss's "I will magnify Thee, O Lord," with Handel's "Hallelujah" from the "Messiah," at the close of the service, the evening Anthem being Barnby's "I will give thanks," the service closing with Beethoven's "Hallelujah."

THE distribution of the prizes and certificates awarded to the successful candidates in the examinations conducted at the Derby Centre of the Royal Academy of Music took place at the St. James's Hall, Derby, on the 16th ult. The Mayor of Derby (Ald. Hobson) presided, and there were also present—Sir Wm. Harcourt, M.P., Ald. Roe, M.P., Hon. G. N. Curzon, Mr. John Moody, Mr. A. F. Smith, Mus. Bac., and Mr. E. Chadfield (the local secretaries), &c. The Mayor said it might be remembered that during his previous Mayoralty in presenting these awards, he presumed to offer some remarks upon the general advantages and utility of a musical education, especially in association with that centre of the Royal Academy, which had such a healthy and active branch in their midst. He would only congratulate the centre upon the rapid progress which it had made both in the numbers and in the excellence of the instruction given to the students. He had been requested by the local representatives to read a letter which had been addressed to them by Mr. Arthur O'Leary, the appointed examiner for the centre, in which he said that the great progress made by the centre was illustrated by the high number of honours gained last spring. When it was remembered that five years ago only one candidate gained the higher distinction, the test being then less severe, the present results were most encouraging. After the performance of an excellent selection of music by the students, the prizes were delivered by Sir William Harcourt, who preceded this ceremony by an eloquent speech.

THE 20th consecutive Monthly Concert of the St. George's Glee Union was given on the 2nd ult., in the Pimlico Rooms, Warwick Street, to a densely crowded audience. The excellent rendering of the Part Songs:—"My true love hath my heart" (Henry Smart), "You stole my love" (Walter Macfarren), "Good night, beloved" (Pinsuti), "My bonny lass she smileth" (T. Morley, A.D. 1505), "The Vikings" (Eaton Fanning), "Sweet and low" (J. Barnby), "When winds breathe soft" (S. Webbe), and "Allegiance we swear" (Sir H. R. Bishop), by a choir of about ninety voices, proved that great pains had been taken by the Conductor, Mr. Joseph Monday, to make this eventful Concert a most successful one. The artists who took part were Miss Kate Flinn, Miss Amy Sargent, Miss Helen d'Alton, Mr. Orlando Harley, and Mr. Thurley Beale, all of whom sang their very best. The pianoforte solos "Venezia e Napoli" (Tarantelle), Liszt, and March from "Tannhäuser," Liszt, were admirably played by Madame Emily Tate and Mr. Charles F. Reddie respectively. Mr. F. R. Kinkeed presided at the pianoforte. As far as can be ascertained, the St. George's Glee Union is the only Musical Society in London which has had such a long and successful career; and it is to be congratulated not only for its present achievement, but also for the good Musical work it has accomplished since its formation in 1869.

THE Annual Harvest Thanksgiving Services at All Saints' Church, South Lambeth, were held on the 15th and 18th ult. The music given on the first occasion included Tours's Evening Service in F, Barnby's Anthem "I will give thanks," and Handel's Hallelujah Chorus. The choral portion of the Service on the 18th ult. comprised, in the morning, Te Deum (Dykes, in F); Jubilate (Stuart, in F); Anthem, "O Lord how manifold" (Barnby), Kyrie (Agutter, in B flat), and Martin's Offertory Sentences. The evening celebration was mostly identical with that of the opening service, except that the anthem was Dr. Stainer's "Ye shall dwell in the land" (solo, Mr. H. D. Warwick). The singing was highly praiseworthy throughout, reflecting credit upon the organist and choirmaster, Mr. Walter Attersoll.

THE Annual Dedication and Harvest Festival was celebrated at St. Luke's, Brompton Hospital, on the 18th ult., when the church was visited by a large number of friends and officers of the staff. The sermon in the morning was preached by Canon Cromwell, and in the evening by the Rev. Ravenscroft Stewart, vicar of All Saints', Ennismore Gardens. The services, which were fully choral, and the anthems, "O be joyful in God" (Gilbert Webb), and "O Lord how manifold" (Barnby), were very effectively sung by the church choir. Mr. F. Gilbert Webb presided at the organ.



We are informed that six Concerts will be given by the Philharmonic Society, on March 4 and 18, 1886, April 1 and 15, May 19, and June 2. The novelties promised during the season are a Suite by Moszkowski, and orchestral works by M. Saint-Saëns and Mr. Henry Gadsby. Mr. E. Prout's Birmingham Symphony, in F, and the "Eroica" and "Choral" Symphonies of Beethoven will also be given. The same composer's Concerto in G (performed by M. Saint-Saëns), and Triple Concerto, played by Madame Frickenhaus, Madame Norman-Néruda, and Signor Piatti, will be welcome items in the programme; and it is said that the Directors contemplate introducing Bennett's rarely heard third Concerto in C minor. Negotiations have been opened with Gounod, Delibes, Dvorák, Sullivan, and Mackenzie, with the view of securing new compositions from their pens; and offers of engagement have been forwarded to Madame Schumann, Herr Rubinstein, and Madame Menter. Whatever may be the result of the correspondence with these eminent artists, there can be no question that every credit is due to the Directors for their earnest efforts to secure works and artists for the coming season worthy of sustaining the reputation of the Philharmonic Society.

On Tuesday evening, the 6th ult., the inaugural address of the session at Trinity College, London, was delivered by the Warden, the Rev. H. G. Bonavia Hunt, Mus. B., on "The place of Criticism in Musical Study," and was followed by the distribution of diplomas, certificates, and medals, gained by candidates at the higher examinations in July last. In his address, the Warden said criticism was the salt of study. It is true that one may have too much of it; but the absence of it would be unwholesome for the pupil; and, referring more particularly to the student of theory, he then set forth some of the relations of the professor, in his capacity of critic to the student, and of the students as critics of each other, pointing out the difficulties of the tasks undertaken. Students should never offer criticism unless it be invited; but, if asked for, it should be fearlessly given, though rather in the form of suggestion than dogmatically. We should bear criticism patiently and unflinchingly, as it will, at all events, teach us a little wholesome humility, and prevent us from arriving at that condition of self-satisfaction, which was of all things most fatal to the well-being of the pupil.

The annual Meeting of the North Midland section of the Society of Professional Musicians was held at the house of Mr. Arthur Page, Castle Gate, Nottingham, on Saturday, the 17th ult. Mr. Smith, the secretary, gave an interesting statement of the work of the Society during the past year, from which it appeared that its growth had been very great, more especially in the south and south-west of the Kingdom. New sections are to be at once inaugurated in connection with Bristol, Exeter, and Plymouth, in which neighbourhood all the leading musicians have joined. The financial position of the Midland section is highly satisfactory, there being a good balance in the hands of the treasurer. The council of the district for the coming year was formed after vote by ballot. Messrs. Arthur Page, F.C.O., and A. F. Smith, Mus. Bac., were re-elected treasurer and secretary for the district, and the same two gentlemen are also re-elected as delegates to the general council of the Society. Mr. E. Prout (London), Dr. Heap, A. R. Gaul, Mus. Bac., J. Heywood, T. M. Abbott, and J. R. Reeve, all of Birmingham, were duly proposed and elected members of the Society.

The members of the Walworth Choral Society gave an excellent performance of Handel's "Acis and Galatea" on Monday, the 12th ult., at the Surrey Masonic Hall, Camberwell, which was fairly well filled. The solos were well rendered by Madame Reichelman, Mr. Harper Kearton, Mr. Mullerhausen, and Mr. F. May. Mr. Harper Kearton in "Love sounds the alarm," Mr. F. May in "O ruddier than the cherry," and Madame Reichelman in "Hush, ye pretty warbling choir," were thoroughly appreciated and much applauded. The chorus singing was very effective, showing careful training on the part of the Conductor, Mr. W. E. Curtis. The band was highly efficient, under Mr. F. Crome as leader, and Mr. W. W. Crome was an able accompanist. In the second part a miscellaneous selection was given.

A REMARKABLE illustration of the development of the telephone was afforded on Sunday, the 4th ult., by the local manager of the National Telephone Company, Limited, Pridaux Chambers, Change Alley, Sheffield. The telephone wires between Sheffield and Bradford being extended to St. Paul's Church, Manningham, a number of ladies, with several members of the Town Council and other gentlemen, had the gratification of listening, in Sheffield, to the morning and evening services in the church at Manningham. The hymns and anthems were particularly clear and resonant. The voluntaries at both services were heard distinctly, and were exceedingly creditable to the organist (Mr. J. H. Rooks), who was aware that a "congregation" at Sheffield was listening to his playing. The favourite hymn, "Alleluia," came through splendidly, as well as the Hallelujah Chorus and the anthem, all being most distinctly heard. The Change Alley congregation numbered fifteen in the morning, and eighteen in the evening. At the same time between sixty and seventy of the company's subscribers in Bradford and Huddersfield were listening to the same services. The length of the wires was sixty-six miles and 132 miles respectively, thus showing that the difficulties of long-distance telephoning have, to a certain extent, been surmounted.

MRS. MARIANNE HARPER (widow of Mr. Edmund B. Harper), whose death we record with sincere regret in our obituary of this month, was formerly a pupil of the Royal Academy of Music, and much esteemed as a concert-singer, not only in London, but at Leipzig, where at the Gewandhaus Concerts she sang with decided success during the season 1844-45. A sister of Mr. Henry J. Lincoln—at whose excellent "Musical Evenings" she was the principal vocalist—she was known to the public under her maiden name. Her married life was spent in Hillsborough, Ireland, where her husband held the post of organist to the Marquis of Downshire, and where she played the leading parts in all the private operatic performances organised by the Marchioness of Downshire. She retained a vivid recollection of the eminent artists she met with during her visit to Germany—Mendelssohn, Gade, David, Dr. and Madame Schumann, and Hauptmann amongst the rest—and her loss will long be felt by the many friends to whom she had so endeared herself.

The members of the Grosvenor Choral Society held their 164th monthly Concert at the Grosvenor Hall on Friday, the 16th ult. The solo vocalists were Mrs. D. Woodhouse, Miss Berrie Stephens, Miss Kate Ridgway, Miss Jeanie Rosse, and Mr. Donnel Balfie. Pianoforte solos were contributed by Mrs. A. J. Layton. The part music, which was rendered with much precision and expression, included "Sing on with cheerful strain" (Elliott), "Hail to the chief" (Bishop), "The lion and the four wolves" (Filby), "The cloud-capt towers" (Stevens), "Hark! 'tis the horn of the hunter" (Mackenzie), "The chough and crow" (Bishop), and "Softly fall the shades of evening" (Hatton.) Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

On Sunday, the 11th ult., Mendelssohn's "Lauda Sion" was rendered, with full orchestral accompaniment, at the Royal Military (Guards) Chapel, St. James's Park, under the direction of Mr. Richard Lemaire, Precentor of the Chapel. The band, numbering thirty performers, was composed of members of the principal orchestras in London, the wind instrument performers being members of the Guards Bands. The Chapel was thronged, and hundreds were unable to gain admission. We understand that Mr. Lemaire contemplates giving another series of these Oratorio Services, the first being on Sunday, the 29th inst., when the greater part of "Elijah" will be given.

At the recent musical Examinations at Oxford University the following have satisfied the examiners: For the Degree of Mus. Bac.—William A. C. Cruickshank, Keble College, and of Burnley; Theophilus Hemmings, New College, and of Stoke-on-Trent; Reginald B. Moore, New College, and of Exeter; Frederick Pugh, New College, and of Chorton-on-Medlock. For the Degree of Mus. Doc.—Henry Coy, New College, and of Sale, near Manchester; Albert G. Mitchell, New College, and of Ramsgate.

A PHOTOGRAPH has recently been received in England of the portrait of Beethoven lately discovered at Freiburg. It was painted in oils by J. Mähler, of Vienna, in 1815, and is now in the possession of Herr Victor von Gleichenstein. It is an undoubted likeness, although it differs from many of the existing pictures and busts, which, according to Sir George Grove, "either idealise him into a sort of Jupiter Olympus, or rob him of all expression." In the Freiburg painting, which is in an excellent state of preservation, the Dutch origin of the composer is evident, and the piercing black eyes, which look straight into the face of the spectator, justify the assertion of his biographer that they were "the special feature of the face, and it was in them that the earnestness and sincerity of his character beamed forth."

THE prospectus of the Finsbury Choral Association, under the conductorship of Mr. C. J. Dale, promises three Subscription Concerts during the season 1885-86, at the first of which, on December 8, will be performed Handel's "Judas Maccabæus"; at the second, on February 18, 1886, Stainer's Cantata, "St. Mary Magdalen," and J. F. Barnett's Cantata, "The Ancient Mariner" (both under the personal direction of the composers of the works); and at the third, on April 8, Mendelssohn's Oratorio "St. Paul." A performance of "The Messiah" on Good Friday is also contemplated. For the performance of "Judas Maccabæus" and "St. Paul" a full professional orchestra, led by Mr. Carrodus, will be engaged.

THE Harvest Festival at St. John's Church, Bethnal Green, was held on Thursday evening, the 8th ult. The ordinary choir was assisted by a contingent from the choirs of St. Mary's, Haggerston, and St. Michael's, Bowes, Southgate, numbering in all seventy-five. The Service was Tours in F, and the anthem "Blessed be Thou," by Dr. Bunnett. After service "The Heavens are telling" ("Creation") was sung, accompanied with orchestra. Mr. H. Baker, of St. Michael's, Bowes, Southgate, presided at the organ. The Orchestral Voluntaries were March, "St. Polycarp" (Ouseley) and March (Sainton-Dolby). Mr. W. H. Ward, organist and choirmaster of the church, conducted and arranged the music for the Festival.

THE South London Choral Association announces for performance during the approaching season Spohr's "Last Judgment," Gaul's "Holy City," Smart's "Bride of Dunkerron," Gade's "Psyche," Handel's "Messiah," and Rossini's "Stabat Mater." With the exception of the two last-named works, none of the foregoing have been previously rendered by the Association. The orchestral band connected with the Society will, in addition to supporting the accompaniments, give performances of Prout's Symphony in F, Raff's "Italian" Suite, De Beriot's Ninth Violin Concerto, Mendelssohn's Capriccio Brillante, for pianoforte and orchestra, and other items. Mr. Leonard C. Venables retains the post of Conductor.

THE prospectus of the Middlesbrough Musical Union, after referring with pardonable pride to its recent performances of "The Redemption," "Elijah," "The Crusaders," "The Sun-Worshippers," &c., announces for the first Concert of the season, on December 16, Handel's "Messiah," with Miss Clara Samuelli, Madame Bolingbroke, Mr. H. T. Bywater, and Mr. W. H. Brereton as principal vocalists. The details of the second Concert, in April, have not yet been considered by the Committee; but it is hoped that at least one of the most interesting of the recent novelties will be introduced, say Dvorák's "Spectre's Bride," Cowen's "Sleeping Beauty," or Prout's Orchestral Symphony.

A PAMPHLET called "A Plea for the Reform of Music Teaching," by Miss Susan Wood (late Head Mistress of the Bath High School for Girls), deserves to be extensively read; for although in our own columns, as well as in those of many of our contemporaries, the subject treated of by Miss Wood has been frequently and lengthily discussed, we are glad to call attention to the labours of one more earnest and talented worker in the cause.

ANTONÍN DVORÁK's "Patriotic Hymn" will be performed by the Philharmonic Society of Brünn (Moravia) on the 1st of December. The same Society announces a performance of "The Spectre's Bride," to be given at Easter, 1886, which will be conducted by the composer.

THE prospectus of the Apollo Musical Club, Chicago (under the conductorship of Mr. Wm. L. Tomlins), announces four Concerts during the coming season, at the first of which, on the 10th inst., Mendelssohn's "Elijah" will be given; at the second, on December 29, Handel's "Messiah"; at the third, on February 25, 1886, a miscellaneous programme, when an eminent European soloist will make his first appearance; and at the fourth, on April 29, Goring Thomas's Cantata "The Sun Worshippers," Dvorák's Cantata "The Spectre's Bride," and Berlioz's Te Deum, for orchestra, organ, double chorus, three supplementary bands, and choir of 200 children.

A NEW Musical Society, consisting of amateur and professional musicians, was inaugurated on the 6th ult. at the Grocers' Company's Schools, Hackney Downs. Mr. E. Prout, B.A., was elected President; Dr. W. H. Monk and Rev. C. G. Gull, M.A., Vice-Presidents; and Mr. A. Trickett, Hon. Secretary. A council was elected, consisting of Dr. Gordon Saunders, Dr. Pringuer, Mr. Fountain Meen, Mr. S. Moore, Mr. W. M. Wait, Rev. F. Leach, Mr. Smith, Mr. Bridge, Mr. Gray, Mr. Davison, and Mr. Black. Dr. Mark, in addition to being Vice-President, will officiate as Treasurer. The Society will meet monthly throughout the year, with the exception of June, July, and August.

HARVEST Thanksgiving was celebrated in St. Luke's Church, Hackney, on Friday and Sunday, the 16th and 18th ult., when the church was densely crowded. The services throughout were fully choral. The Te Deum was Sullivan in D; Magnificat and Nunc dimittis, Hoyte in B flat; the anthems were "I will give thanks," Mozart; and "Ye shall dwell in the land," Stainer. The bass solo was well sung by Mr. C. Rowcliffe, Choirmaster, to whom great credit is due for the success attending the services. Mr. Rowcliffe, Jun. (the Organist), gave a short Recital after the evening service, the programme including Handel's First Concerto, "Grand Chœur in D," Guilmant, &c.

THE season of the Victoria Glee Club was opened by a Smoking Concert in the Westminster Town Hall, on Saturday, the 17th ult. Dr. Bridge (the President) presided. Messrs. W. Sexton, G. T. Carter, F. Cozens, and E. J. Bell sang several quartets, and Messrs. S. Kessell and C. R. Bayley were the soloists. The glees on this occasion were rendered by an augmented choir. A quartet of strings from the Royal Orchestral Society, under Mr. T. Murby, contributed much to the success of the evening. Mr. James Hallé gave a pianoforte solo, and also acted as accompanist. Mr. W. Sexton conducted.

By an advertisement in another part of our columns, our readers will perceive that the Royal College of Music proposes to throw open some of the scholarships, which come up for election in the spring, to orchestral wind instruments (wood and brass). These scholarships confer free musical education on the holders for a period of not less than three years, and the boon is one not often enjoyed, especially by students of the instruments in question. We therefore direct the special attention of our professional readers to the subject. Particulars as to age, &c., can be obtained at the College.

A HARVEST Thanksgiving Festival was held on the 22nd ult., at Limehouse Parish Church, the service being fully choral. The prayers were intoned by Canon Gilbertson. The canticles were sung to Bunnett in F, the anthem being "The Glory of the Lord" (Goss). At the conclusion of the service, the "Gloria," from Mozart's Twelfth Mass, was sung. The Festival was continued on the following Sunday, the anthem in the morning being "O Lord, how manifold" (Barnby), and in the evening "O give thanks" (Sydenham). Mr. William Yabsley, Organist of the Church, presided at the organ at each service.

THE arrangements for the Orchestral Concerts to be given by the Glasgow Choral Union, during the season 1885-86, are so fully detailed in the letter, which appears in our present number, on "Music in Glasgow and the West of Scotland," that it is unnecessary to do more than call attention to the exceptionally attractive character of the prospectus. It must be mentioned, however, that in addition to the performances already alluded to, ten Saturday Popular Concerts will take place, the programmes of which it is anticipated will also be of the highest interest.

At the final meeting of stewards of the late Hereford Festival, the executive committee reported that the total amount received from offertories, collections, and donations is £990 7s. 5d., which is considerably larger than that at the Festival held in 1882. The accounts, however, will not be made up until the 1st inst., so that the sum to be handed to the charity may be still larger. Cordial and thoroughly deserved thanks were voted to the Rev. B. L. S. Stanhope, hon. secretary, Mr. J. W. Capner, secretary, and also to the Conductor, Dr. Colborne, for their valuable services during the Festival.

A NEW Society for the practice of orchestral music has been formed at Finsbury Park, under the title of "The North London Philharmonic Society." The names of a number of members have already been enrolled, and the Society bids fair to assume a very promising aspect. The services of Mr. Henry J. Baker have been secured as Honorary Conductor; and it is to be hoped that amateurs in this neighbourhood will do their utmost to support the movement. The hon. secretary, Mr. F. Drake, 1, Stapleton Hall Road, N., will be happy to supply all particulars on application.

THE programme of the Toronto Philharmonic Society (under the conductorship of Mr. F. H. Torrington) for the thirteenth season, 1885-86, will comprise Mackenzie's "Rose of Sharon," and Gounod's "Mors et Vita." It is also announced that a scheme for a Musical Festival, to be held in May or June, 1886, when Handel's "Israel in Egypt" is to be performed, will be shortly submitted to the Toronto public, and a hope is expressed that this Festival will inaugurate a series, to be held at regular intervals, on the plan of those at Birmingham.

THE Dover Harmonic Society, under the Conductorship of Mr. J. W. Howells, announces three Concerts during the season 1885-86, at the first of which, in December, Handel's "Messiah" will be given; at the second, in February, 1886, Handel's "Acis and Galatea," and a miscellaneous second part; and at the third, in May, Mendelssohn's "St. Paul." It is much to be hoped that the musical public of Dover will give support and encouragement to so excellent an Association by becoming either active members or honorary subscribers.

THE third series of Popular Chamber Concerts will be given at the Highgate Literary and Scientific Institution, under the direction of Mr. Gilbert H. Betjemann, on the 5th and 19th inst., and December 3 and 7. Messrs. Betjemann, Hann, Channel, and Signor Pezze form the quartet, and Miss Margaret Gyde, Messrs. Fountain Meen, G. R. Betjemann, and Walter Macfarren are the pianists. Miss Ada Iggulden, Miss Mary Davies, Messrs. J. Bridson and Wm. Shakespeare will contribute the vocal portions of the programme.

THE Annual Harvest Festival Services were held at St. Alphage Church, London Wall, on Sunday, the 11th ult. The sermons were preached by the Rector, the Rev. R. Wheler Bush, M.A. The anthems, "He in tears that soweth" (Hiller) and "Blessed be the name" (Gadsby), were well rendered. The Te Deum and Jubilate were Sullivan's in D, and the Magnificat and Nunc dimittis, Prout in F. At the close of the evening service Mr. A. C. Tattersall, Organist of the church, gave an excellent Organ Recital.

DURING the past month the Glee Choir from the Criterion has given a series of Concerts in the Royal Albert Hall in connection with the Inventions Exhibition. The programmes contained an excellent selection of Glee, Part Songs, Madrigals, &c., which have been well rendered under the conductorship of Mr. Richard Mackway.

WE are glad to find that Miss Margaret Gyde, a young pianist whose exceptional powers we have noticed from time to time in this journal, made her first appearance, since her prolonged indisposition, at the Crystal Palace, on the 16th ult., playing Sterndale Bennett's Concerto in F minor with such marked success as to ensure an enthusiastic recall. Miss Gyde is engaged at Mr. Betjemann's Classical Chamber Concerts at Highgate, and her services are also secured for several provincial Concerts.

THE appeal of Mr. F. Cellier, of the Savoy Theatre, on behalf of the widow and eight children of Mr. John Wilson, a trombone player at the above establishment, who has recently died, leaving his family totally unprovided for, will, we hope, be liberally responded to by those whose hearts and purses are ever open to the pressing needs of musical artists. He was well known and highly respected in the profession; and Mr. Cellier announces that any donations sent to him for the fund will be gladly received and duly acknowledged.

DR. SPARK was the Organist at the Bow and Bromley Organ Recital on the 24th ult., the other artists being, Miss Janet G. Sneddon, R.A.M., vocalist; solo violin, Miss Adela Duckham; pianoforte, Miss Adela Duckham and Mr. Lindsay Sloper; accompanist, Mr. Fountain Meen. An excellent programme was well rendered, Dr. Spark's contributions being much applauded. The violin and pianoforte performances of Miss Adela Duckham, a little girl only eleven years old, were features of the Concert.

THE seventh season of the Subscription Smoking Concerts, at the Cannon Street Hotel, commences on the 24th inst., the remaining Concerts being announced for December 22, January 26, 1886, March 23, and May 4, the last a ladies' night. The artists are Mr. Herbert Schartau, Mr. James Brown, Mr. Albert James, Mr. Arthur Thompson, Mr. J. W. Manchester, Mr. W. G. Forington, Mr. C. T. Johnson, and Mr. James Matthews; accompanists, Mr. Fountain Meen and Mr. Alfred Izard.

THE Bohemian Musical Society, at the Crystal Palace, announces a series of eight Concerts for the season 1885-86 (commencing on the 6th inst.), two of which will be "Ladies' Evenings." The success which attended the inauguration of the Society last year was so great that the accommodation was found insufficient; and the present series of Concerts will be given in the Marble Hall, at the south-west end of the Palace.

HARVEST Thanksgiving Services were held in Dulwich College Chapel of Ease on Sunday, the 11th ult. The music was well rendered by the choir, under the direction of Mr. William H. Stocks, A.C.O., Organist of the Chapel. The morning service was Dr. C. H. H. Parry in D, and the evening service Sir G. A. Macfarren in G. The anthem was "Fear not, O land" (C. H. Lloyd), and the Offertory Sentences were by Dr. G. C. Martin.

THE death is announced at Passy of M. Bernhard Ulmann, a gentleman who, as agent for many of the leading artists, has long exercised considerable influence over Italian operatic affairs in his country. M. Ulmann was manager of the American tours of the famous pianist Thalberg in 1855-6, and it was under the joint direction of MM. Ulmann and Maurice Strakosch, that Madame Patti made her first regular *début* in New York in 1859.

THE Committee of the Bath Philharmonic Society informs us that, owing to the success of the last series of Concerts, three Concerts will be given this season. The first will take place on December 5; and at the second "The Martyr of Antioch" will be performed. For the third Concert the work has not yet been selected, but the choice, it is believed, will fall upon a production from an English pen.

HERR HERMANN FRANKÉ announces four Concerts of Chamber Music at Princes' Hall, Piccadilly, on the following dates: Saturday, the 14th inst.; Tuesdays, December 8 and 15; and Saturday, December 19, at each of which the Heckmann Quartet will appear. The programmes are of the highest interest, that on the last evening being devoted exclusively to the works of Beethoven.

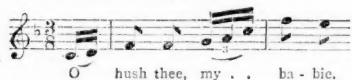
DVORÁK's Birmingham Cantata, "The Spectre's Bride," will be performed during the forthcoming season in the United States at Brooklyn, Worcester, Providence, and Milwaukee, and arrangements are pending for its production at Baltimore and Cleveland.

MESSRS. W. MORLEY AND Co. have found it necessary to remove from 269, Regent Street, to more extensive premises, situate at 127 in the same street.

## REVIEWS.

*Eighteen Songs.* Composed by A. C. Mackenzie. Op. 31. [Novello, Ewer and Co.]

A FEW of these songs have appeared before in a separate form, but the bulk of them are new, and all are good. We do not hesitate to express a belief that the collection before us will place Mr. Mackenzie in the highest rank of song-composers, no matter to what country they belong. He should be classed with Schubert, Schumann, Franz, and others who have carried the German *Lied* to its fullest artistic development. At any rate, he follows in their steps, and near enough to be described as of their worthy company. Looking through these eighteen compositions, we are struck with a sustained beauty, in unison with continuous variety. There is nothing stereotyped about Mr. Mackenzie's forms. Each song differs from its companions, while keeping, so to speak, upon the same plane, and having the same essential qualities. It is this diversity in unity which impresses the amateur, not less by its suggested wealth of resource than by the actual freshness and piquancy which it secures. It may honestly be said that here we have not a "dry" page. To go through the book is to wander through a garden which presents at every turn a new and agreeable *parterre*. The collection begins with Burns's "Phyllis the fair," into which the composer infuses an unobtrusive Scottish element, standing for "local colour." Then we have Hood's "It was a time of roses," a work of higher pretensions than the foregoing; followed by Frederick Locker's "Light slumber is quitting the eyelids," wherein Mr. Mackenzie appears at his best. This is really a gem of its kind, and speaks volumes for the delicate grace and subtle beauty of the composer's fancies. Next in order is a setting of Scott's "O hush thee, my babe," partly constructed upon the scale called pentatonic, because it avoids the fourth and seventh. Here, for example, is a characteristic phrase:—



A slight touch in the manner of the foregoing gives an appreciable national flavour, while leaving the composer free to employ the resources of the complete scale elsewhere. Charles Grant's "The Earth below and the Heaven above" is next set to music as full of charm as of musicianly skill. The true note of passion is here sounded, and tenor vocalists, if they are wise, will pay heed to the fact. Swinburne's, "If love were what the rose is," makes more modest pretensions than its immediate predecessor, and it may be that amateurs will feel attracted onwards by two settings of Tennyson's "What does little birdie say?" These, written in very different styles, naturally challenge comparison. Our own verdict, if peremptorily demanded, would probably be given to the first, which we consider one of the most beautiful songs in existence. Its gentle and tender loveliness exactly befits the theme, and the varied richness of the accompaniment is a powerful enhancement of the general effect. The second setting has its own distinctive merits, which are of no mean order. Vidal's poem, "Of all sweet birds," invited an archaic effect, and Mr. Mackenzie has supplied this by writing in D minor, with C natural as the seventh of the scale. The effect is quaint and not displeasing, while contrast is supplied by an ending in the relative major. The following extract will illustrate this song's chief characteristic—



Charles Grant's "Lift my spirit up to thee" is another of the impassioned strains which Mr. Mackenzie knows so well how to write, and in Blaikie's "Russian love-song" we have characteristics which, whether Russian or not, are fresh and charming. An ardent love-song is Lockhart's "While my lady sleepeth," and Tennyson's "Song of love and death" is set to exquisite music, full of deep feeling. Here we have one of the gems of the collection.

Its appeal both to sentiment and artistic perception is irresistible. Christina Rossetti's "First Spring Day" and "When I am dead" follow next in order, each having many points of interest. So with the same writer's "A Birthday," and, in a very different style, with Logie Robertson's "Up with the sail." In the last named and in "O roaming wind" Mr. Mackenzie strikes a bolder note, with a hand not less true and skilful than before. In the final song of the set, however, he returns to the vein of tender sentiment. His music to Robertson's "Something sad" is simply lovely and ear-haunting. Amateurs who are watching the development of native talent all around us will recognise in these compositions works of which their country may be proud.

*The Organist's Quarterly Journal.* Parts LXV. to LXVIII. [Novello, Ewer and Co.]

HERE we have the four instalments for the present year of Dr. Spark's publication. Sixteen years have elapsed since the first number of the *Organist's Quarterly Journal* appeared, and it is now in its ninth volume. This is sufficient evidence of the usefulness of the work, and though criticism may be applied to the individual compositions, no question can now arise as to whether or not the Journal itself has a *raison d'être*. Nor would it be reasonable to complain because the whole of the pieces are not of equal excellence. It is not in the editor's power to command masterpieces; he can but choose the best of the works which are offered, and there is every reason to believe that he discharges this duty with discretion and tact. The contents of the January part are sufficiently varied to suit all tastes. An Andante, by Otto Dienel, a Berlin organist, and an Andante con moto, by Stephen Kemp, are melodious sketches suitable for opening voluntaries, and a brightly-written Postludium Festivum, by Dr. Charles Pearce, amply justifies its title. More important than these, however, is a so-called Pastorella, by Paul Barclay, in which a taking theme is subjected to some clever variations and developments. Recital players will find this an effective piece. A so-called Sonata, by Julius Katterfeldt, would be better described as a rhapsody, as it consists of a number of brief movements strung together in no apparent order, and without much musical interest. Part LXVI. commences with an easy set of Variations on the old melody, "O sanctissima," better known as the "Sicilian Mariners' Hymn," by George Hepworth. A Morning Prayer, by Dr. E. W. Taylor, is vague and rambling, the composer indulging in constant changes of key without apparent reason. Dr. Varley Roberts's Larghetto and Allegro is a spirited piece, and Two Sketches, of the first order of simplicity, by J. L. Gregory, may be useful. A Postlude, by G. Hermann Lott, in the Wely style, is designed, evidently, to catch the popular ear. By far the best piece in the July part is an Allegro pomposo, by Ferris Tozer. This is an extremely energetic and vigorous composition, and distinguished by freshness of style. A Funeral March on the choral "Jesu, my Trust," by Otto Dienel, is lengthy and rather dull. A favourable word may be said for a Meditation, by E. Cutler, and also for a broadly-written, straightforward Fantasia, by Hugo Katterfeldt. There is a good deal of cleverness in the Fantasia on the ancient Hebrew melody, "O Filie et Filiae," by Alan Gray, which opens Part LXVIII., but it is somewhat over lengthy. The editor's Allegretto would also bear compression. Dr. Jacob Bradford's Introduction and Fugue is not remarkable for any display of contrapuntal science.

*Communion Service in E.* By C. Warwick Jordan. [Novello, Ewer and Co.]

THIS work was composed for the London Gregorian Choral Association, of which Mr. Warwick Jordan is honorary organist. It includes the Benedictus and Agnus Dei, now commonly sung in churches where high ritual prevails, and has *ad libitum* parts for trumpets and trombones, also available for cornets and euphoniums. At the outset we meet with an innovation which has something to commend it. The first nine Kyries are almost in monotone, while the tenth is quite a little anthem with soli. It is certain that a melodious phrase nine times repeated becomes more monotonous than a simple inflection as here given. On the other hand, the sudden cessation of



congregational singing at the tenth Kyrie might seem a little incongruous, and the composer meets this objection by also providing Kyries of the ordinary type. There is no suggestion of plain-song in the service generally. On the contrary, the music is essentially modern in style, though at times the voice parts are studiously simple. For example, in the Credo—a remarkably effective setting—the voices are either in plain four-part harmony or else in unison and octaves, while the accompaniment is elaborate and orchestral in feeling. On the other hand, there is a capital fugal movement in the Sanctus and another in the Gloria in excelsis. The Benedictus and Agnus Dei are distinguished by Italian sweetness of melody. In short, the entire service is the work of an accomplished musician who lives in the present and not the past. It is nineteenth century church music and well worthy to represent its epoch.

*The Home Hymn Book, with accompanying tunes.*  
[Novello, Ewer and Co.]

THE title of this work at once places it beyond the danger of comparison with the numerous hymnals for use in public worship which have been issued within the last twenty or thirty years. Any addition to their number must be deprecated unless, which is scarcely possible, the compilers could show that some portion of the ground remains to be occupied. But, as the present editors observe, "comparatively little has been done for devotional music in our homes," and they express the hope that this work, "besides accomplishing its higher mission, will be a means of fostering and extending a pure musical taste, more especially among our children." Let us hasten to say that their task has been carried out in a manner that, however it may be regarded, calls for cordial approval. The book contains 372 hymns, and is divided into two parts, the second division consisting of 143 hymns for children; though why the National Anthem should have been included among these we do not exactly perceive. There are hymns for school-days, holidays, birthdays, and other special occasions. In the section for adults, beside hymns for the church's seasons, there are many suitable for social anniversaries, including one for a golden wedding. Only twenty-two of the whole number, however, appear for the first time, while there are no fewer than ninety-three new tunes, the average merit of which is very high. There is evidence of artistic discretion and taste in their selection, and the temptation to insert adaptations from secular works has been wholly resisted, though, of course, such adaptations would be less objectionable in the home circle than in the church. For the same reason the part-song-like character of some of the tunes is a merit rather than otherwise, as flippancy and vulgarity have been carefully avoided. Nearly all the contributions are perfect from a musician's point of view, and curiously enough, the only exceptions we have noted—Nos. 8 and 261—are from the pen of a doctor of music. A candidate in a harmony examination who presented either of these would probably be ruthlessly plucked. The only other objectionable progression we have noticed is in eighty-nine, third line, where the harsh effect of the tritone could easily be avoided by a B flat in the melody. Among the best of the new tunes are those of Mr. C. A. Barry, Mr. P. H. Diemer, Mr. Myles B. Foster, Mr. Edwin Moss, and Mr. Berthold Tours. "The Home Hymn Book" is handy in size, and beautifully printed. It meets a distinct want, and should therefore find ready acceptance with the public.

#### FOREIGN NOTES.

AN International Conference is to be convened at Vienna, at the instance of the Austrian Government, to consider the adoption of a uniform musical pitch in Europe. The question of reform in this direction had originally been raised in the Austrian capital as a purely local one, and owing to the exertions of Herr Jahn, the director of the Opera, the necessary means had been granted for lowering the orchestral pitch at that establishment. In the meantime, however, inquiries had been instituted into the subject on behalf of the *Gesellschaft der Musikfreunde*, which have established the fact, *inter alia*, of a more or less serious discrepancy existing even between the individual military bands of the Empire. A representative committee has now

been formed to investigate the matter still further and to prepare the material to be laid before the proposed Congress. The German Government, it is said, has already promised its active support of the scheme. There can be no doubt that the general adoption of the French diapason, already introduced in several European states, will form the basis of the much needed reform. How absurdly various the diapason has become, even in one and the same country, may be sufficiently inferred from the state of things in our own. Thus, at Milan, the number of vibrations to the normal A are 864; at Turin, 889.5; at Florence, 880; at Rome, 900; at Berlin, 899.5; at Leipzig, 897.5; at Dresden, 882; at Stuttgart, 886; at Munich, 896.2; at Pesth, 892; at Prague, 903; at St. Petersburg, 870; and so on. Of course, the whole question of reform resolves itself into one of expense, but it is an expense which modern civilisation itself demands to be incurred.

There have been but few representative performances in Germany commemorative of the three-hundredth anniversary of the birth of Heinrich Schütz, the precursor, in more than one respect, of both Bach and Handel, the composer of "Passion Music," and the first who naturalised the then new art-form, the *Dramma per musica*, i.e., opera, in his own country. The very partial and somewhat lukewarm recognition of the claims upon his countrymen by this composer is the more surprising considering the growing tendency of the age to render justice to the great masters of bygone periods in that most practical of all ways, i.e., the revival of their works. It was on October 8, 1885, that Schütz first saw the light, at Köstritz, in Saxony, and we have already recorded in these columns the one or two special performances by which the tercentenary through which we have thus passed has been commemorated abroad. To these may now be added what appears to have been a very worthy celebration of the event instituted on the 9th and 11th ult., by the Riedel'sche Gesangverein, of Leipzig. The performances took place at St. Nicholas's church, of that classical city of music, the following numbers being included in the programme—viz., First Day: Psalm 18, for alto solo; Psalm 130, for double chorus; Cantata "Der Engel und Maria," for alto and soprano solo, chorus and string orchestra; Passion Oratorio "Die sieben Worte"; Oratorio "Saul," for chorus, string-orchestra, and organ; Lord's Prayer, for soli, chorus, and stringed instruments. Second Day: The grand "Passion Music" (Riedel's edition). In addition to the above compositions by Schütz, there were also included in the performances a Sonata, by Gabrieli (whose pupil he was), and a few illustrations of the style of Bach and Handel. Herr Riedel, himself one of the greatest authorities on the works of Heinrich Schütz, conducted the Festival.

The firm of Breitkopf and Härtel, of Leipzig, announce the impending issue of a complete and critically revised edition of the works of Heinrich Schütz. This interesting and most welcome publication will comprise ten volumes, and is to be completed in 1890. Another debt of gratitude will then have been imposed upon the German people, and musicians generally, by the eminent Leipzig firm, the number of whose standard editions of the works of great masters is fast accumulating.

The high appreciation which Mr. A. C. Mackenzie's compositions have repeatedly met with at the hands of German audiences appears to be extended likewise to his most recent production, viz., the violin Concerto, played for the first time at the recent Birmingham Festival by Señor Pablo de Sarasate, to whom it is dedicated. This eminent violinist has now introduced the new and important work of our gifted countryman at two prominent concert institutions of Germany—viz., the Museum, at Frankfurt, conducted by Herr C. Müller (on the 9th ult.) and the Gürzenich, at Cologne, under direction of Professor Willner (20th ult.), with a result in each case which could not be otherwise than gratifying to both composer and executant. With reference to the Cologne performance, a correspondent writes: "The Concerto excited much interest among both artists and public, and its success was as complete as could possibly be expected from a new work which is not easily understood on a first hearing." We may add that the Gürzenich Concerts have greatly changed their former exclusive aspect since Professor Willner

succeeded the late Ferdinand Hiller in the conductorship, modern works of various schools and progressive tendencies being now freely included in the programmes.

Referring again to a paragraph contained in our last Notes, concerning Anton Rubinstein, we learn that the eminent pianist has given a series of Historical Pianoforte Recitals during last month, at Berlin, which he will repeat at Vienna, Paris, and finally at London. The following is the programme set down for the first two Concerts—viz., First Concert: "The Carman's Whistle" (William Byrd), "The King's Hunting Jig" (J. Bull), "La Tenebreuse," "Le Reveil Matin," "La Favorite," "Le bavolet flottant," "La Bandoline" (Couperin); "Le Rappel des Oiseaux," "La Poule," Gavotte et Variations (Rameau); "Katzenfuge," Sonata, A major (Scarlatti); Fantaisie Chromatique, Préludes et Fugues, Sarabande, Gavotte, Fugue, E minor (J. S. Bach). Variations: "The Harmonious Blacksmith," Sarabande, Passacaille, Gigue, Airs et Variations (Handel); Rondo, "La Xenophone," "Sybille," "Les Langueurs Tendres," "La Complaisante" (Ph. E. Bach); Thème et Variations (Haydn); Fantasia, C minor; Rondo, A minor; Gigue, "Alla turca" (Mozart). Second Concert: Sonatas, Op. 27, 31, 53, 57, 90, 101, 109, and 111 (Beethoven). The third Concert is devoted to Schubert, Weber, and Mendelssohn; the fourth, to Schumann; the fifth, to the various pianoforte virtuosos of our century—viz., Clementi, Field, Hummel, Moscheles, Henselt, Thalberg, and Liszt; the sixth, to Chopin. The interesting and instructive series closes with a seventh Concert, in which a selection from the representative Russian composers is given.

The serious rivalry (to which we alluded somewhat incredulously, as looming in the distance, in our last number) which threatens to affect the market value of the genuine Cremona violin, bids fair to become a reality. At any rate, the following deliberate opinion of an expert society concerning the merits of the latest discovery in violin making, should gladden the hearts of all the votaries of that instrument who do not already possess the much-coveted Amati or Stradivari. Professor Alsleben, as chairman of the Berlin Tonkünstler-Verein, says:—"At a meeting held by this Society on the 9th ult., Herr Otto Lessmann submitted for examination three violins, constructed from the wood of the American spruce tree (*abies balsamea*). Two of these had been made in America, and the third by Herr Patzelt, of Dresden. The result of the trial has been an exceedingly favourable one, the unanimous opinion of the numerous attended meeting (including several specialists) being, that the instruments in question are infinitely superior to any others, even the best, of modern construction, and that, in fact, they may bear comparison with the mature specimens of the old masters. The German-made instrument, more especially, was considered to excel, by its grand and noble tone, its capacity for expressing *nuances*, and its easy response to the bow. The violins were tested, among others by Herr Emile Sauret, Professors de Ahna, and Aulin." It may be added that Herr Lessmann, the promoter of the investigation, is the editor of the *Allgemeine Musikzeitung*, and that one of the new violins was used at a recent Concert by Mdle. Teresina Tua, in alternation with her own Amati, when even *connoisseurs* expressed a difficulty in distinguishing one from the other.

The *Neue Berliner Musikzeitung* says: "A keen competition is being raised concerning the possession of the violoncello used by the Servais, father and son, a Stradivari, the value of which is estimated at 100,000 francs. It had been presented to Franz Servais on one of his visits to St. Petersburg by the Princess Yousoupoïff, in the possession of whose family it had been for a great many years previous. The finely ornamented instrument is inscribed: 'Antonius Stradivarius Cremonensis, 1701.' Much interest is being displayed in musical circles as to the ultimate destination of this violoncello, which the Paris Conservatoire is as eager to acquire as are certain private individuals at Berlin, London, and St. Petersburg." The highest offer hitherto made and refused by the widow of its late possessor (Joseph Servais) is said to have emanated from a member of the Mendelssohn family, at Berlin—viz., 60,000 francs, or £2,400 sterling.

The Germans are gifted beyond any other nation in discovering occasions for celebrating a jubilee. Thus, we

read in the *Leipzig Signale*, under the heading of "Lortzing Jubilee": "On January 20th, 1886, thirty-five years will have elapsed since Albert Lortzing, the amiable composer of 'Czar und Zimmermann,' 'Der Waffenschmied,' 'Undine,' and other melodious works, has ceased to be amongst the living. It is the intention in musical circles to commemorate this anniversary of the death of the popular composer in a worthy manner, and at the same time to start a fund for the erection of a monument to his memory." Let the memory of one of the chief representatives of genuine German Comic Opera be kept green, by all means! But might not the "Jubilee" have been deferred fifteen years until the fiftieth anniversary was completed? And had not the collection of funds for a monument, too, better be delayed until that to the infinitely more "melodious" and far more deeply "popular" composer of "Freischütz" has been erected at his native Eutin, and the subscriptions for which are still in such sore need of being multiplied? Weber's will indeed be a genuine jubilee in December next year—viz., the one hundredth anniversary of his birth. We really think the Lortzing Celebration might stand over for a few more seasons!

On the 8th ult. Dr. Reinecke, the well-known composer and musical director of the Gewandhaus Concerts at Leipzig, celebrated the twenty-fifth anniversary of his appointment at that famous institution. The occasion was marked by many tokens of the esteem in which the eminent musician is held, both on the part of the Gewandhaus authorities, the directors of the Conservatorium (of which he is one of the professors), and private persons. The first of the annual series of Concerts at the Gewandhaus took place on the same day, when the programme consisted entirely of compositions by the Conductor—viz., Overture, "Res severa verum gaudium"; Concert Air, "Almansor"; Pianoforte Concerto, No. 3, C major; Impromptu for two pianofortes on a theme from Schumann's "Manfred"; Cantata, "Belsazar," for soli, chorus, orchestra, and organ. The last-named work (Anglicé "Belshazzar") is but little known, and is said to have pleased greatly.

In consequence of the retirement of Herr Bilse from the orchestra which his *bâton* had rendered famous, Herr Hermann Mannsfeldt, formerly of Dresden, is now conducting the annual Concerts at the Berlin Concert-Haus, which commenced on the 1st ult.

The annual prize of the Berlin Mendelssohn-Bartholdy Fund, for composition, has just been awarded to Herr Georg Stolzenberg, a pupil of Professor Bargiel, and that for violin playing to Fräulein Wietrowetz, of Graz, pupil of Professor Joachim.

A special musical performance was held on the 11th ult., at Berlin, in memory of Friedrich Kiel, whose death we recorded in our last number.

An Overture, composed by Frederick the Great, has lately been unearthed under the auspices of the German Crown Prince, who caused it to be performed by the band of the Grenadier Regiment of which he is the commander. The great monarch, as is well known, was not only a proficient on the flute, but a very fair musician otherwise. The Overture, with amplified instrumentation, is about to be published at Berlin.

The two-hundredth performance of Wagner's "Lohengrin" took place on the 1st ult., at the Berlin Opera. Herr Albert Niemann, successful as ever, sang the title rôle.

Much interest is just now being elicited in German musical circles by the violin-playing of the Sisters Milanollo, aged fifteen and eleven respectively. These gifted children are related to the two sisters of the same name who some forty years ago excited the admiration of all Europe by their marvellous proficiency on the same instrument at a similarly early age. Of the two latter, one, Teresa Milanollo, is still living, her younger sister, Maria, having died when only sixteen, and their fame is now being revived in the talent of their young relatives.

The director of the Stuttgart Hof-Theater has "discovered" a *primo tenore* in the person of one Herr Baluff, who for no less than fifteen years has been a member of the chorus at that establishment. The singer has just made his *début* as a soloist in the rôle of Manrico in "Trovatore," amidst the enthusiastic plaudits of the audience, and as a result thereof has been engaged in a leading

capacity at the institution with which he has been so long associated in a humble sphere.

Upon the retirement of Dr. Robert Franz from his official position at the university of Halle, last month, the enjoyment for life of his full salary has been granted to the veteran musician in recognition of his distinguished services to that institution and to German art generally.

A "Franz Liszt Society" has just been formed at Leipzig for the purpose of familiarising the general public with the more important later productions of the veteran pianist-composer.

Weber's resuscitated opera "Sylvana," in the version of Herren Lanner and Pasqué, already referred to in our Notes, is making the round of German opera establishments, and has just been most successfully produced at the Frankfurt Stadt-Theater.

In recent numbers of the *Allgemeine Musik Zeitung*, Herr Wilhelm Tappert discusses the much-vexed question respecting the composer of the National Anthem. His articles are interesting chiefly as showing the widespread and various use which has been made of the air at different periods in Germany, and as such repay perusal. The same journal also publishes a *resumé* of some lectures recently given at Berlin on "English organs and organ music," by Herr Otto Diemel, in which some highly favourable views are expressed as regards the relative progress of organ-building in this country.

Antonín Dvořák's opera, "Der Bauer als Schelm," is to be produced in January next at the Imperial Viennese Opera. This interesting work, although frequently heard at Prague, in the Bohemian language, has hitherto been performed in German only at the Dresden Hof-Theater.

Glück's "Alceste" was revived on the 4th ult. at the Vienna Opera, where the work was first produced in 1767, and was last heard (at the Burg-Theater) in 1810. It will therefore have appeared as a novelty to Viennese audiences, as indeed it would to those of almost every other European capital.

Johannes Brahms has completed his fourth Symphony, which was to be performed for the first time, on the 25th ult., at a Concert of the Hofcapelle at Meiningen.

A "Systematic chronological catalogue of the works of Richard Wagner" will shortly be published from the pen of an industrious amateur, the possessor of a copious collection of Wagneriana—Herr Nicolaus Oesterlein, of Vienna.

The first volume of a standard edition of the works of great Belgian composers, consisting of Grétry's opera "Richard Cœur de Lion," has just been published by Messrs. Breitkopf and Härtel, and will be followed by the same composer's opera "Lucile." This interesting series is being issued at the expense of the Belgian Government, M. Gevaert, the director of the Brussels Conservatoire, being the chief editor.

The Théâtre de la Monnaie, of Brussels, will in future be styled Théâtre de l'Opéra, since the adjoining Mint (from which it took its name) has had to make room for a new post-office.

At the Paris Opéra Comique Meyerbeer's "L'Etoile du Nord" was revived on the 7th ult. with much success, and continues to attract, in alternation with Bizet's popular "Carmen."

Mdlle. Krauss has resigned her engagement at the Paris Grand Opera, in consequence, it is said, of a disagreement with the directors, and her resignation has been accepted in a letter written in most flattering terms by M. Ritt. It appears, however, that the lady's contract with the opera would have expired at the end of the present year, and that its renewal on the part of the present directors was a very doubtful matter. It is rumoured that Mdlle. Krauss will now be secured by M. Carvalho, for the part of *Elsa* in his long looked-for performance of "Lohengrin."

M. Léo Délibes is engaged upon a new Opera, the libretto of which is founded upon Auguste Magnain's romance "La belle Gabrielle."

M. Carvalho, the director of the Paris Opéra Comique, was present last month at a performance of Wagner's "Lohengrin" at Vienna, by which he will be guided in his forthcoming production of the work in the French capital.

Dr. Hans von Bülow has been appointed Conductor of the St. Petersburg Philharmonic Concerts during the approaching season. The pianist-composer will proceed to the Russian capital towards the end of this month, in time for the first series of these Concerts, in some of which he will also take part in his capacity of virtuoso.

A monument in marble is to be erected over the grave of the late Dr. Damrosch, the energetic promoter of the German Opera in New York. Herr Helbig, of Dresden, has been entrusted with the execution of this memorial.

The death is announced at Vienna, on the 24th ult., after a short illness, of Baron Leopold Hofmann, Intendant-General of the Imperial Court Theatre, Vienna.

## CORRESPONDENCE.

### TIME-SIGNATURES.

TO THE EDITOR OF "THE MUSICAL TIMES."









































































SIR,—I observe a paragraph in *THE MUSICAL TIMES* for October in which the important subject of time-signatures is mentioned, and a desire expressed for a simple method of indicating the grouping of the notes in compound time. Will you permit me to inform your readers that twelve years ago I ventured to put forth a suggestion for a new and simplified table of time-signatures in a Music Primer, which I published, jointly with the Rev. R. F. Dale, in the Clarendon Press Series. Dr. Stainer and Mr. Barrett thought so well of the suggestion that they published the table in their "Dictionary of Musical Terms."

In case you may think it worth while to publish the table, I send a copy of it with this letter. It will be seen at once that the particular point you lay just stress upon has been considered and provided for.

I remain, Sir, yours faithfully,

Westminster, October 1, 1885.

J. TROUTBECK.

	DUPE.	TRIPLE.	QUADRUPEL.
SIMPLE.	2.  	3.   	4.    
	4.  	4.    	4.    
	8.    	8.      	8.      
COMPOUND.	2.   	3.   	4.    
	4.   	4.    	4.    
	8.    	8.      	8.      

### THE ESTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me to correct a typographical error which has crept into the quotation from Bishop Hall's "Art of Divine Meditation," the word "consort" being erroneously printed "comfort."

The passage, correctly rendered, possesses a certain historical value (irrespective of the question whether or not it refers to Thomas or Michael Este), inasmuch as it appears incidentally to confirm the statements of historians in regard to the high class of music actually performed in this country during the last years of Queen Elizabeth and the reign of James I., and is thus in the nature of an "undesigned coincidence." The "consort" mentioned by the excellent author was in all probability a performance of concerted chamber music for instruments, the rapid progress made in the cultivation of which class of music was a distinguishing feature of the development and practice of the art during the period above mentioned. See Mr. Chappell's "Popular Music of the Olden Time," Vol. I., p. 244, *et seq.*, and Messrs. Stainer and Barrett's "Dictionary of Musical Terms," title "Consort."

I am, Sir, yours faithfully,

JOHN GITTINS.

The Elms, Newtown, Mont., October 8, 1885.

## THE CHARACTERISTIC OF THE DOMINANT SEVENTH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I take the liberty of troubling you with a line in reply to Mr. Froggatt's letter in your September number. By the expression "one scale" I intended to convey one major scale. I was speaking of the emergence of clear tonality—the appearance of music so based as to impress in every part the feeling of a single centre or standard of comparison as regards pitch, for the time being. The foundation of this music is the major scale, with its harmonic enchainment. The salient features of this enchainment, it is scarcely necessary to say, are the major chords of the subdominant tonic and dominant. It is because as an exhaustive basis of lucid effect there is no comparison between the major and minor scales, that I did not use the term major. Besides its possession of the three chords above mentioned, of which the close relation of the first and third to the second strengthens so materially the feeling of the tonic, the major scale, as we all know, is invariable. The minor scale, on the other hand, is certainly variable, or, in other words, has several forms. Thus, the form which Mr. Froggatt, in common with many musicians, appears to consider the minor scale, is referred to by Helmholtz as the *instrumental* form. It may be said that only in virtue of lineaments borrowed from the major scale does the minor scale become the basis of clear tonality. These considerations may explain my omission of the term *major*.

Yours very truly,

JOSEPH GODDARD.

September 28, 1885.

## THE COMPOSER OF "ST. KEVIN."—THE HEREFORD MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your recent notice of the above Festival, your correspondent has fallen into the error of describing the composer of the Cantata "St. Kevin" as the Organist of the Roman Catholic Cathedral, Dublin.

Permit me to say, through the medium of your useful journal, that the duties and responsibilities of that office are the sole concern of—Yours very faithfully,

BRENDAN J. ROGERS,

Organist and Director of Music in the Cathedral (Roman Catholic), Dublin.

Ellana Hall, Kingstown.

## A QUESTION FOR VIOLONCELLISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have a remarkably fine toned violoncello, of superior form and finish, the name stamped inside, thus—

F. Fillament,  
Pere,  
A. Cremona.

I am unable to learn anything of this maker. Could you or any of your readers kindly give me any information respecting this maker? The instrument was an old one when purchased by a member of my family forty years ago. An answer will oblige.—Yours faithfully,

CHARLES EDWARDS.

12, Claude Villas, Grove Vale, East Dulwich, S.E.

## TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ABERDEEN.**—The Annual Harvest Thanksgiving Services were held at Llandeff Skyrdd Church on Thursday, the 8th ult., at eleven and seven o'clock. The services were fully choral, the Rev. J. W. Jones, M.A., rector of the parish, intoning the versicles and prayers. The anthem, "I will magnify" (Johnson), had a very fair interpretation, the solo parts being taken by Miss Coral Caird and Mr. James George. Mr. Crawshaw Bailey's private organist, Mr. C. C. Caird, presided at the organ with marked ability.

**ALTRINCHAM, CHESHIRE.**—The Annual Harvest Thanksgiving Services were held in St. George's Church on September 27. The anthem, "While the earth remaineth," composed specially for the occasion by the Organist, Mr. D. Colley, was admirably sung by the choir, and much appreciated by a large congregation. The Services were choral. The collections, which were for Church expenses, realised £30.

**BICESTER.**—A very successful Harvest Festival Service was held in St. Edward's Church, on Thursday, the 8th ult. There was an overflowing congregation. An excellent sermon was preached by the Rev. A. Majendie. The anthem was "God said, behold I have given you every herb" (Macfarren), with full orchestral accompaniment. Mr. T. W. Dods, of Queen's College, presided at the organ.

**BOLTON.**—After experiencing quite a dearth of music, Bolton is again in the enjoyment of many capital entertainments. The Town Hall was occupied on the 7th ult. by an operatic company, and on each Saturday during the month Recitals have been given upon the grand organ (which has been thoroughly repaired by Mr. Mullineux). On Saturday, the 7th ult., the first of a series of Concerts for the People was very well attended in the Temperance Hall, and others have been arranged for. The local amateur societies have commenced rehearsals, the Philharmonic being engaged on *The Messiah* and the Choral on Villiers Stanford's *By the waters of Babylon* and Cowen's *Sleeping Beauty*.

**BRENTWOOD.**—A Concert, in aid of St. Thomas's Choir Fund, was given on Wednesday evening, the 14th ult., in the Town Hall. The principal item in the programme was a Cantata, *The First Miracle*, composed by Mr. A. H. Brown, Organist of Brentwood Church. The solos were taken by Miss Carrington, Miss E. McClean, Miss Betts, Miss M. McClean, Mr. E. Leslie, and Mr. F. Loveday. The overture was well played by the band, led by Mr. Byford. Mr. N. Howlett presided at the pianoforte, and Mr. Brown conducted. The work was received with great applause. The second part was miscellaneous. Mr. Brown officiating as accompanist.

**BURY ST. EDMUNDS.**—A Concert was given in the Athenaeum Hall, September 29, before a large audience, in aid of the funds of the Bury Choral Society. The programme was well rendered throughout. The principal vocalists were the Misses Mercereyale, Sname, Millie Gould; Mr. B. S. Jennings, Rev. A. W. Ivatt, and Mr. Frederick Pattle; Mr. Newman (solo violin), Herr Grossheim (viola), Mr. Hall (flute); Mr. T. B. Richardson and Mr. Iles shared the accompaniments.

**CATERHAM VALLEY.**—On Tuesday, the 13th ult., a Concert was given in the Lecture Hall by the London Ballad Union, under the direction of Mr. Frank May. The artists were Miss Kate Fusselle, L.R.A.M., Madame Leonora Poppe, R.A.M., Mr. M. Humphreys, R.A.M., Mr. Frank May, R.A.M.; solo bassoon, Mr. C. Hunt, R.A.M., all of whom gave great satisfaction to the audience. Mr. May deserves especial praise for his rendering of "The Raft" (Pinsuti), for which he was enthusiastically encored, as was also Mr. Humphreys for "Sweet Mignonette" (Tours), and Mr. Hunt for his bassoon solo. The quartets were excellently sung, and Mr. C. Hunt played the accompaniments.

**CAVAY.**—On Friday, the 2nd ult., a very interesting Organ Recital was given in the Parish Church by the Organist, Mr. J. W. Dry, who played, with much success, the following programme: Sonata No. 1, F minor (Mendelssohn); "Jerusalem the Golden" (varied), by Dr. Spark; Bach's Fugue on "St. Ann's Tune"; Fantasia on the "Vesper Hymn" (Turpin); Baist's Offertoire in D; Beethoven's Romanza in G; Smart's Andante in F; and Meyerbeer's Coronation March.

**CHELTENHAM.**—The Harvest Festival at All Saints', on September 29, was probably the most successful ever held at this beautiful church, the decorations being most ornate and chaste, and the music remarkably well executed. The service commenced with the Processional Hymn "Come, ye thankful people, come," and included Special Psalms from A. H. Brown's Psalter, Magnificat and Nunc dimittis (Stainer) in E flat, and the anthems "In splendour bright" and "The heavens are telling" (*Creation*), conducted by Rev. G. Gardner, Mus. Bac. Oxon., the priest in charge. The preacher was the Rev. Canon Morse, Vicar of St. Mary's, Nottingham. Special hymns were sung, and the Service concluded with Goss's fine Festival setting of the Te Deum in F. The choir (numbering nearly fifty voices) and clergy were arranged cruciform in the centre of the chancel, and facing eastwards. Mr. von Holst accompanied throughout in the most able manner, and played several voluntaries after the Service. An interesting ceremony took place at All Saints' Vicarage on the evening of the 9th ult., when Mr. von Holst, organist and choir-master of All Saints' Church, was presented with a handsome antique solid oak bookcase, the upper part fitted with stained glass doors, the pediments and pilasters elaborately carved in a floral design, the underpart being enclosed with two beautifully-carved panels in bold relief, after Albert Durer. The bookcase bore a brass inscription-plate inscribed: "Presented to A. von Holst, Esq., from members of the congregation and choir of All Saints' Church, Cheltenham, on the occasion of his marriage, August 20, 1885," and was accompanied with a walnutwood writing table, brass mounted, and covered in morocco, and an illuminated address containing the list of subscribers. The presentation was made in the presence of the clergy, choir, and a few friends, by the Rev. G. Gardner, priest in charge of All Saints'.

**CHIPPENHAM.**—On Thursday, the 15th ult., an Evening Concert was given in the Town Hall, for the benefit of Mrs. Buckland, before a crowded audience. The principal artists were Madame Rosa Bailey,



MESSRS. J. H. Dyer, Joy, and Brinkworth (vocalists); Miss L. L. Lewis, R.A.M. (solo piano and clarinet); and Mr. Ernest Lanham (solo violin), all of whom were very successful. Several Glee and Part-songs were contributed by a chorus of lady and gentlemen amateurs of the town with fair success. Mr. Bradshaw, who conducted, and also officiated as accompanist, deserves great credit for the admirable manner in which the Concert was managed.

**DARLINGTON.**—Harvest Festival Services were held in St. John's Church, on Friday, the 2nd ult., and the following Sunday. At Evening-song on Friday the Service commenced with the hymn "Come, ye thankful people, come," to Sir George Elvey's "St. George," and the anthem was "Ye shall dwell in the land" (Stainer). Special Psalms were sung to chants by Macfarren, Smart, Turton, Hopkins, and Humphrey, and Barnby's Responses were used. The music on Sunday was similarly festive in character. Mr. C. Stephenson, A.C.O., ably presided at the organ, and played with much effect *Prelude in E flat (Merkel)*; *March in E flat (Wally)*; *Andante con moto quasi allegretto (Smart)*; *Melody in E flat (Clary)*; and *Harvest Thanksgiving March (Calkin)*.

**DEWSBURY.**—An excellent performance of Gault's sacred Cantata, *The Holy City* was given in St. Mark's Church, on Saturday evening, the 17th ult., in aid of the Parish Church Restoration Fund. The principal parts were sustained by Mrs. J. W. Hurst, Mrs. Croser, Mr. H. Newsome, and Mr. W. H. Dawson. Mr. Walton Batley (Organist of the Parish Church), presided at the organ, which was supported by a small stringed band of local instrumentalists, and also by two harps, well played by Madame Frost (of Mr. Chas. Hallé's orchestra) and Mr. Brook. The chorus consisted of the united choirs of the Parish Church and St. Mark's Church. Mr. T. L. Chadwick, M.A., Hon. Organist and Choirmaster of St. Mark's, conducted. The performance took place after the shortened form of evensong, and was listened to with much attention by a large and appreciative congregation.

**EASTBOURNE.**—The seventh season of Mr. Julian Adams's Popular Concerts was brought to a successful termination on Saturday evening, the 2nd ult. The vocalists were Miss Anna Williams, Madame Patey, Miss J. Cravino, Mr. Sidney Tower, and Mr. Franklin Clive; solo pianist, Signor Tito Mattei. Mr. Adams conducted, and presided at the pianoforte in the concerted music.

**ENFIELD.**—The Harvest Festival Services were held at the Royal Small Arms Factory Church, on Sunday, the 15th ult. The order of the Morning Service was as follows:—*Te Deum* (Dykes, in F); *Jubilate* (Steggall, in G); anthem, "Fear not, O land" (Goss); and *Nicene Creed* (Stainer). In the evening, orchestral accompaniments were added to those of the organ, and the following was the order of Service:—*Magnificat* and *Nunc dimittis* (Tallis Trippell), and anthem, "The heavens are telling" (Haydn). The *Hallelujah Chorus* was sung after the Benediction, and the "War March of the Priests" played as a concluding voluntary. The whole of the Services were given with care and ability, under the direction of the precentor, Mr. E. Holt. The band, led by Major W. Lockyer, R.A., proved very efficient, and greatly added to the effect of the evening service. Appropriate sermons were preached by the Rev. C. H. Roberts, M.A. (chaplain), both morning and evening.

**GLOSSOP.**—The members of the Glossopdale Philharmonic Society gave the first Concert of the season, on the 6th ult., in the Primitive Methodist Schoolroom. The work selected was E. Prout's Cantata *Hereard*, which was excellently rendered. The solo vocalists were Madame Arthur, Miss Alma Hollowell, Mr. Seymour Jackson, and Mr. Musgrove Tufnail. The band, led by Mr. H. Nuttall, was considerably augmented by members of Mr. G. Hallé's Orchestra. Mr. W. P. Fairclough, Mus. Bac., F.C.O., presided at the harmonium, and Mr. Hall conducted.

**GRIMSBY.**—A Concert, under distinguished patronage, was given on the 5th ult., in the Temperance Hall, in aid of the Sailors' Orphan Home. The vocalists were Miss Vivian Beaumont and Mr. E. Dunkerton, both of whom were warmly received. A good selection of music was played by a string orchestra of two performers, led by Mr. Jillett. Mr. Morgan presided at the pianoforte, and Mr. C. H. Smith conducted.

**HADDENHAM.**—The Harvest Thanksgiving Services were celebrated in Holy Trinity Church, on Wednesday, the 21st ult. The anthem "Behold, I have brought the first-fruit of the land" (Dr. Corbett) was well rendered. The preachers were the Rev. Canon H. J. Sharp, M.A., and the Rev. Canon W. Cockshott, M.A. After the services Mr. W. H. Stocks, A.C.O., Organist of Dulwich Chapel of Ease, gave Recitals of classical music, which were highly appreciated.

**HASTINGS.**—Mr. C. H. R. Marriott, the Musical Director of the Hastings and St. Leonard's Pier Company, brought his season to a close on Saturday, the 24th ult. On the previous Monday evening a special feature was introduced in the programme, Mr. Val Marriott (medalist, R.A.M.) playing the *Andante* and *Fine* from Mendelssohn's Violin Concerto, with orchestral accompaniments; and an *Andante* and *Scherzo*, by Ferdinand David. Mr. Val Marriott's efforts were highly appreciated by a large audience, and his playing evinced careful study, but he somewhat marred the effect which the lovely slow movement of the Concerto should have produced by taking it too fast.

**HAVESFORDWEST.**—Miss Annie Harding gave a very successful Concert in the Shire Hall, on the 9th ult. The programme, which was miscellaneous, included instrumental selections, well played by the band of the Pembrokehire Rifles. Miss Harding (whose singing was much admired) was assisted by Miss Dones, Mdlle. Marie Hermas, Mr. Videon Harding, Mr. Moore, vocalists; and Master Hainton, solo violinist. The accompanists were Miss Harding, Mr. Harding, and Signor Perigault. A Harvest Thanksgiving Service was held at St. Martin's Church, on Thursday evening, the 22nd ult. The *Magnificat* and *Nunc dimittis* were sung to Dr. Dunnett's setting in F, the anthem being "O God, my soul thirsteth," a new composition by the organist of the Church, Mr. F. R. Greenish, Mus. Bac., Oxon., who presided at the organ. Dr. Steggall's *Te Deum* in A was sung at the close of the service, followed by Hymn 393 ("Hymns Ancient and Modern"), which was taken to a new tune, composed by the organist expressly for this Festival.

**HAWICK, N.B.**—A small Bazaar in aid of the funds of the Sacred Harmonic Society was concluded on Saturday evening, the 10th ult., when it was found the total amount realised was £350 10s. One hundred and fifty choristers opened the Bazaar by singing "The Lord my Guide" (Bach). Mr. W. Fiddes-Wilson conducted.

**HEDNESFORD.**—The Annual Harvest Thanksgiving Services were held in the Parish Church, on Sunday, the 4th ult. The Services, which were choral throughout, were well rendered by the choir under the direction of Mr. Neal, choirmaster. At the morning service, Sir John Goss's *Te Deum* in F and *Benedictus* in A were sung. In the evening, Dr. S. P. Tuckerman's setting of the *Magnificat* in E flat, and Dr. J. B. Dykes's *Nunc dimittis* in F. At the close of the Service, the *Doxology*, by Bach, was sung. The anthem, both morning and evening, was "Praise the Lord, O my soul," by M. Marshall. The Organist of the Church, Mr. Ernest Lindop, presided at the organ.

**HERNE BAY.**—Mr. E. A. Cruttenden, Organist of Christ Church, gave his Annual Concert in the Town Hall, on Tuesday evening, September 22. The vocalists were Miss Alice Parry, Miss Lena Law, and Mr. W. Nicholl. Master Hobday contributed violin solos with success. Mr. Cruttenden accompanied in a musicianlike manner, and also took part in two pianoforte duets with a pupil.

**HEYWOOD.**—On Monday evening, the 12th ult., a Concert was given by the Congregational Church Choir, assisted by the Eury Musical Society's Orchestra, in the Schoolroom, which was crowded in every part. The programme included glees, with band accompaniment, and songs by Misses Rogers and Jewell; Messrs. Hilton, Powall, Twelves, and Clegg. The orchestral portion was well selected, and included *March*, by the Conductor, and a very pleasing *Gavotte* by the pianist. The leader was Mr. J. K. Openshaw, and the Conductor Mr. W. H. Jewell (Organist of the Church). Mr. David Clegg (Organist of Bamford Chapel) ably presided at the pianoforte, and Mr. J. H. Wall at the harmonium.

**KENDAL.**—The members of the Amateur Orchestral Society gave their first Concert in St. George's Hall on Wednesday, the 21st ult. The vocalists were Miss Alma Hollowell and Mr. Prest. Miss Hollowell gave an artistic rendering of Mozart's "Dove sono," and Pissuti's "A voice that is still," the latter song being received with much applause. Mr. Prest sang "Anchored" and "The Old Minstrel," in a very effective manner. The instrumental soloists were Mr. Wadsworth (clarinet), Mr. Walter Dixon (flute), Mr. Grindal (euphonium), and Mr. Johnson (concertina), all of whom acquitted themselves admirably. The band, under the able conductorship of Mr. V. S. Smith, gave an excellent and classical selection. Mr. W. E. E. Robinson was the accompanist.

**LEICESTER.**—Mr. J. H. Marshall gave the first of a series of Concerts, on the 8th ult., in the Temperance Hall, before a large audience. The vocalists were Miss Anna Williams, Madame Patey, Miss Josephine Cravino, Mr. Sidney Tower, and Mr. F. Clive; Mr. Carodius, violinist; and Signor Tito Mattei, accompanist and solo pianist. The Concert was a great success.

**MACEFELD.**—At the Concert of the Philharmonic Society, on the 20th ult., in the large Sunday School, Handel's *Serenata, Actis and Galatea*, was performed with much success, the principal parts being sustained by Madame Smart, Mr. Kendal Thompson, and Mr. D. Harrison, the character of Damon being, strangely enough, omitted. All the solos were well rendered, and the chorus singing was excellent throughout. Mr. Hawkins was a painstaking Conductor, and Mr. Frost ably presided at the organ. The second part of the Concert was miscellaneous.

**MISTLEY, ESSEX.**—A Recital was given on the fine organ in Mistley Church, on Tuesday, September 29, by Mr. Alfred L. Sutcliffe, the Organist, before a large and appreciative congregation. Mr. Charles Cooke, of Ipswich, was the violinist. An Analytical Programme, written by the Organist, created great interest. The following works were well rendered: *Sonata*, No. 3 (Mendelssohn); *Largo* (Handel); *Fantasia in A minor* (Lemmens); *Ave Maria d'Arcadelt* (Liszt); *Grand Offertoire* (Bastiste); *Andante in D* (Silas); *Cavatina* (Raffi); and *Schiller March* (Meyerbeer).

**NEWCASTLE.**—The Seventeenth Annual Service of Song, given by the Wesleyan Methodist Choirs of Northumberland and Durham, was held in the Town Hall on the 21st ult. The Mayor of Jarrow presided. The most interesting portion of the programme was Mr. Rea's anthem, "The souls of the righteous," in which the full powers of the chorus were admirably displayed. The solo was well sung by Miss Bessie Holt. The other vocalists were Miss Stevenson, Mr. D. S. Macdonald, and Mr. J. Nutton. The singing throughout the evening was excellent. Mr. Rea presided at the organ, and Mr. J. B. Bowes conducted.

**NEW MALDEN, SURREY.**—A Concert was given in the Wesleyan Chapel on Thursday, the 22nd ult. The programme opened with three movements from Gade's *Novellette* Trio, for pianoforte, violin, and violoncello, well played by Miss Fanny Greatbatch, Mr. Lindsey, and Mr. William Pettit. Mr. Lindsey gave a successful rendering of Handel's *Largo*, and Mr. Pettit, in conjunction with Miss Mary Harper, gave a fine performance of two movements from a *Sonata* of Mendelssohn's for violoncello and pianoforte. Miss Harper's rendering of Mendelssohn's *Capriccio in A minor* was a feature of the Concert. The vocalists were Mrs. Jennings, Miss Jennings, Miss Greatbatch, Miss Croft, Mr. Albert Scott, and Mr. T. W. Jeffries. The Concert was very successful.

**NORTHAMPTON.**—At the fourth of a series of Popular Concerts on the 5th ult., given by Mr. Brook Sampson, Mus. Bac., F.C.O., Madame Clara West and Miss Lottie West were the vocalists, Mr. Giuseppe Dinelli was the solo violoncellist, and Miss Annie Lea (pupil of Mr. Sampson) solo pianist.

**OLDBURY, BIRMINGHAM.**—The Harvest Festival Services were held at St. John's Mission Church, on the 11th ult. In the morning, the *Te Deum* was sung to Smart's setting in F, *Jubilate* to Dr. Smith in B flat, the Communion Service to Whitfield in E. The anthem was "Ye shall dwell in the land" (Dr. Stainer). There was a special Musical Service in the afternoon, the anthem being Part 1, *Creation*.

(Haydn), which was well rendered by the choir, augmented for the occasion, the solos being given by Misses Westwood and Pardoe, and Messrs. Wakeman, B. Forrest, Holloway, Butler, and J. Westwood. The Hallelujah Chorus (Beethoven) concluded the Service. The anthem in the evening was Smart's "The Lord hath done great things," and Handel's Hallelujah Chorus was sung at the conclusion. The whole of the music was given under the direction of Mr. E. Westwood, Organist of the Church. There were large congregations.

**RATHFRANKHAM, DUBLIN.**—The Harvest Festival took place on the 11th ult., the choir numbering fifty voices, with members of Christ Church Cathedral Choir as soloists. The usual Harvest Hymns were sung; Psalms, Gregorian; Service, Steggall in A; anthems, "O Lord, how manifold" (Barney) and "In the beginning" (Haydn and Stevenson). The choir sang with much precision and spirit. Mr. W. A. Collison, Mus. B., conducted throughout the services.

**SADDEN.**—Mr. Thomas Sharples gave his Annual Concert in the British School on Saturday, the 17th ult., which was very successful. The following artists took part: Miss Mitchell, Mr. Seymour Jackson, Mr. Fred. Gordon, and Mr. R. Gudgeon, vocalists; solo violin, Miss Pollie Garforth; pianoforte, Miss Laura Forrest; flute, Mr. W. E. Musson; solo pianoforte and accompanist, Mr. Fred. Myers.

**ST. NEOT'S, HUNTS.**—Miss Cosea Gregson's second annual Benefit Concert took place on the 6th ult., under the patronage of Lady Emé Gordon. The artists were Madame Marie Riechelmann, Miss Janet Russell, R.A.M., Messrs. C. Malden, A. C. Brown, W. Fullwood, and F. W. Harrison, all of whom met with a most hearty reception, as did also Miss Gregson, who played two violin solos in her usual excellent manner.

**SALFORD.**—On Tuesday evening, the 6th ult., the opening Address in connection with the newly-formed Waterley Musical Club, was given at the Waterley Hotel, Eccles New Road, by Mr. W. E. A. Axon, on the subject of "Music and the People." The chair was occupied by Mr. Charles Prest, organist of the Stowell Memorial Church. After Mr. Axon's address, which was received with great applause, a short programme was well rendered.

**SOUTHSEA.**—The Harvest Festival at St. Bartholomew's Church was held on the 1st ult., when the Service was fully choral. The special Psalms were the 65th, 147th, and 150th. The Magnificat and Nunc dimittis were entirely new services, composed by Mr. Godwin Fowles, the Organist. The anthem, "O Lord, how manifold," was well rendered by the choir, and ably accompanied on the organ by Mr. Fowles.

**SETTON, NEAR DARTFORD.**—On the 13th ult., a Harvest Festival Service was held in the Parish Church of St. John of Jerusalem. The Introductory Voluntary was Gounod's Meditation on Bach's First Prelude, played first as a violin solo, accompanied by organ; and afterwards as a clarinet solo, with organ and string quintet. The Magnificat was Calkin in B flat, with orchestral accompaniment, and the anthem was "Blessed be the name," by Gadsby. The Offertory Hymn was "Onward, Christian Soldiers," played on harmonium and organ with good effect. The collection was for the reduction of the debt for lighting the church. Preceding this, selections from Mendelssohn's works—viz., "I waited for the Lord," "Lift thine eyes," and "Hear my prayer," were sung by Mrs. Bailey, Miss May Terry, and Miss Ada Beck, the chorus parts being taken by the choir of the church. Mr. Lewis E. Lewis presided at the organ, and the Rev. W. J. Weekes, vicar, late precentor of Rochester Cathedral, played the harmonium. After the blessing, Mendelssohn's "War March of the Priests" was played on the organ and other instruments.

**SWANSCOMB.**—All Saints' Church Harvest Thanksgiving Services were held on Sunday, the 11th ult. In the morning the usual hymns from "Ancient and Modern" and Redhead's Harvest Hymn were sung. Special Psalms from Cathedral Psalter were used, and Dykes's Te Deum and Communion Service, the anthem being "O clap your hands" (Stainer). "Blessed is the man" (Goss) was sung in the evening. Appropriate sermons were preached by Rev. J. T. Christie, vicar, and Rev. P. Tomkins M. Finch. The Services were most successfully rendered by a full choir. Voluntarys, selected from Mendelssohn, Gounod, &c., were admirably executed by Mr. T. H. Jarvis, organist and choirmaster.

**TENNESSEE.**—The Choral Festival was celebrated in the Abbey Church, on Tuesday, September 29. The music was admirably rendered by a surpliced choir of nearly 500, under the able conductorship of Mr. D. Hemingway, F.C.O., Organist of the Abbey. Mr. Henry Rogers presided at the organ, and a small brass band rendered valuable aid in the accompaniments. The Magnificat and Nunc dimittis were especially composed for the Festival by Mr. Hemingway. The sermon was preached by Dean Butler. In the evening an Organ Recital was given by Mr. John H. Gower, Mus. Doc., Oxon., with vocal selections, excellently sung by Mrs. Hemingway, Mrs. Carbonell, Miss Hayward, Mr. Fletcher, Rev. F. R. Carbonell, Rev. Morgan Brown, and Mr. W. Hayward. The Harvest Festival was celebrated on the 1st ult. There were large congregations at all the services.

**TRURO.**—The Annual Concert in aid of the Working Men's Club was held in the Polytechnic Hall on Monday, the 19th ult., before a large audience. The artists were Miss Clara Dowle, Miss C. Bulteel, Mr. C. W. Chard, Mr. Rogers, Mr. Vinson, Mr. Ashton, and Mr. Robinson, vocalists; and instrumental solos were contributed by Miss Mary Patey, Messrs. G. S. Patey, G. W. Bishop, and Ketchley. Mrs. R. H. Carter shared the accompaniments with the hon. Conductor, Mr. C. W. Robinson.

**WATTLINGTON.**—Mr. Clark, Organist of the Parish Church, gave two Concerts in aid of the Cottage Hospital, on the 7th ult., at the Lecture Hall. The principal vocalists were Mrs. Long, Miss E. Bliss, Mr. W. Morgan, and Mr. G. Bliss. Mr. T. W. Dodds, Mus. Bac., contributed harp solos, which were highly appreciated, and was also thoroughly successful in his pianoforte solos.

**WESTBURY-ON-TRYM.**—The Annual Harvest Thanksgiving Festivals were held on Sunday morning, the 4th ult., and Tuesday evening, the 6th ult., at the Parish Church. Both Services were fully choral.

The responses were Tallis's; the Te Deum (the solos in which were taken by Masters Lodge and Lowther) was Allen's in F; and the anthem "Fear not, O Land," by Goss. On Tuesday evening, at which a crowded congregation was present, the choir was augmented to fifty voices. The Service commenced with processional hymn "Come, ye thankful people, come." The responses were intoned by the Rev. Denwood Harrison, M.A., Incumbent of the Chapel Royal, Brighton. The special Psalms, 104th and 150th, were chanted to Aldrich in F and Humphreys's Grand Chant. The Magnificat and Nunc dimittis were by Hopkins in F, and the anthem "Fear not, O Land," by Goss. The singing throughout was marked with precision and brightness. The anthem (the bass solo of which was taken by Mr. P. M. Edwards) and the quartet in the Magnificat (sung by Masters Lowther and Lodge, and Messrs. Fry, Hill, and Edwards) deserve special mention as showing careful training by the organist and choirmaster. The recessional hymn was "Through the night of doubt and sorrow." Mr. H. J. Bristowe Davis ably presided at the organ, and at the conclusion of the Service played the Hallelujah Chorus and Inauguration March.

**WILLESBOROUGH, ASHFORD, KENT.**—The Annual Harvest Thanksgiving Services were held in the Parish Church on the 14th ult. There were two Services during the day, both fully choral. In the afternoon, and after the evening service, Organ Recitals were given by Mr. H. Hutchinson, Organist of the Church. The programmes were selected from the works of Mendelssohn, Handel, Weber, Batiste, Welch, Smart, &c., and were highly appreciated by large congregations. Miss Sparrow was the solo vocalist. The Harvest Services were continued on the following Sunday, when Organ Recitals were given by Mr. F. G. Ogbourne, Organist to St. Peter's, Paddington, London. The programmes on this occasion were selected from the works of Mendelssohn, Hesse, Smart, Lemmens, Batiste, Morandi, Guilman, Mailly, &c. Mr. Ogbourne's skilful playing was thoroughly appreciated by large congregations. The vocalists were Miss Sparrow and Miss Bowles. The organ, which has a fine tone, was erected about two years ago by Mr. H. Fincham, of London.

**WIMBORNE, DORSET.**—On Sunday, September 27, the Harvest Thanksgiving Services were held in the Minister Church, which was decorated with great taste. A feature of the evening service was the introduction of an orchestra, and the augmentation of the ordinary choir by members of the Choral Society. The Service commenced with the processional hymn, "We plough the fields." Gadsby's Service in C was rendered with much precision, and the anthem comprised several numbers from Haydn's *Creation*, the solo parts being well sung by members of the Minister Choir. The final chorus, "The Heavens are telling," was sung with great steadiness. The other hymns (which were accompanied by the band as well as the organ) were "O worship the King," to an excellent tune by Mr. R. Taylor, of the College, Brighton, and "The sower went forth sowing." The Glorias to the Psalms were accompanied by the orchestra, as at the Festivals of the Three Choirs. The organist of the Minister, Mr. J. Whitehead Smith, M.R.A.M., led the band, and his pupil, Mr. H. J. Eaton, presided most efficiently at the organ. The prayers were intoned by the Rev. F. J. Hayshe (vicar) and the Rev. R. W. Fairbank (curate). An eloquent sermon was preached by the Rev. E. F. Trotman. The Rev. S. E. Nichols, M.A. (precentor), conducted.

**ORGAN APPOINTMENTS.**—Mr. R. H. Earnshaw, Choirmaster and Deputy Organist to Preston Parish Church. Mr. David Woodhouse, Organist and Choirmaster to St. Saviour's, Plymouth. Dr. Jacob Bradford, Organist and Director of the Choir to St. Luke's, Charlton. Mr. Reginald Billing, Organist and Choirmaster to St. Paul's, Camden Square. Mr. H. Moreton, F.C.O., Organist and Director of the Choir to St. Andrew's Parish Church, Plymouth.

**CHOIR APPOINTMENT.**—Mr. Alfred J. Sutton, Conductor to Accoke Green Choral Society.

## MARRIAGE.

On September 28, at St. Mary's Church, Carlisle, by the Rev. J. R. Denham, N.B.S., to ANNIE DOUGLAS SCOTT, of Carlisle.

## DEATHS.

On the 6th ult., at Sydenham, Mrs. MARIANNE HARPER, widow of Mr. EDMUND B. HARPER, aged 63.  
On the 20th ult., ISABELLE, widow of the late WILLIAM PARVIN, of Bolton, aged 82 years.

## MISS ADA BATLEY (Contralto).

For Oratorios, Concerts, &c., Harrogate, Yorks.  
"Miss Batley must soon take a front place among contralto singers."—*Yorkshire Post*.

## MISS DEWS (Contralto).

Address, Francis Street, Wolverhampton.

## MR. RICHARD EVANS (Tenor).

For Concerts, &c., address, 27, Claremont Square, Pentonville, N.

## MR. F. REID-BUCHANAN (Baritone)

(Late pupil of Manuel Garcia).  
For Opera, Oratorio, and Ballad Concerts, address, 9, St. Mary's Road, Westbourne Park, W., or 5, Gladstone Road, Seaford, Liverpool.

## MR. HENRY POPE (Bass)

And Quartet Party, 20, Bishop's Road, W.

**MISS MADGE ROCKINGHAM (Soprano)** accepts ENGAGEMENTS for Oratorios and Miscellaneous Concerts. For Press notices, dates, and terms, address, Burngreave House, Sheffield.

## DURING THE LAST MONTH.

Published by NOVELLO, EWER &amp; CO.

**GOUNOD, CH.**—"Death and Life." A Sacred Trilogy. Translated by the Rev. Dr. FROTHICK. Vocal Score, with Pianoforte Accompaniment by O. B. BROWN, of Boston, Mass., U.S.A. 8vo, paper cover, 6s.; ditto, paper boards, 6s. 6d.; ditto, scarlet cloth, gilt edges, 7s. 6d. Vocal parts, 1s. 6d. each.

—"Mors et Vita." Tonic Sol-fa Edition. Translated by W. G. McNAUGHT. Latin and English words. 2s.

**DVOŘÁK, ANTONÍN.**—"The Spectre's Bride." A Dramatic Cantata. Written by K. J. ERBEN. For Soli, Chorus, and Orchestra. Op. 69. Full Score, £3 3s.; String parts, 17s. 6d.; Wind parts, £1 10s. 6d.

—"A Patriotic Hymn." For Chorus and Orchestra. String parts, 4s. 6d.; Wind parts, 9s. 6d.

**JENSEN, ADOLF.**—"The Feast of Adonis." The Orchestral Accompaniments by JULIUS BUTHS. Full score, 15s.; Orchestral parts, 11s.

**LLOYD, C. HARTFORD.**—"The Song of Balder," for Soprano Solo, Chorus, and Orchestra. The words written by FREDERIC E. WEATHERLY. String parts, 4s.; Wind parts, 6s. 9d.

**COWEN, FRED. H.**—"Sleeping Beauty." A Cantata, in a Prologue and Four Scenes. Poem by FRANCIS HUFFER. Vocal parts, 4s.; String parts, 18s. 6d.; Wind parts, £1 6s. 3d.

**SAINT-SAËNS, CAMILLE.**—"The heavens declare" ("Cœli enarrant"). Psalm xix. For Soli, Chorus, and Orchestra. Op. 42. Vocal score, 1s. 6d.

**QUINTON, G. E.**—"Musa Elegia," being a setting to Music of Gray's "Elegy." 8vo, 2s. 6d.

**THE HOME HYMN BOOK,** with Accompanying Tunes. A Manual of Sacred Song for the Family Circle. Cloth, red edges, 4s. 6d.

**BAKER, G. W.**—(in C). Te Deum and Benedictus. 4d.

**COBB, G. F.**—An Appendix to the Service in G major (Benedictus qui venit, O Salutaris Hostia, Agnus Dei, and Nunc dimittis). For use at celebrations. 4d.

**DANCEY, HARRY**—(in A). Magnificat and Nunc dimittis. 4d.

**DAY, DAVID**—(in D). Magnificat and Nunc dimittis. 4d.

**LEWIS, JAMES HENRY.**—Benedictus and Agnus Dei. 3d.

**PEARCE, C. W.**—Te Deum (Cantus Ambrosianus) and Psalm c. (Jubilato Deo). 6d.

**PINCOTT, REV. E. L.**—(in C). Magnificat and Nunc dimittis, for Country Choirs. 3d.

**READ, F. J.**—(in C). Magnificat and Nunc dimittis. 3d.

**STAMMERS, I. HERBERT.**—Magnificat and Nunc dimittis in Chant form. 2d.

—(in A). Magnificat and Nunc dimittis. 6d.

**TILTMAN, HENRY T.**—(in E flat). Magnificat and Nunc dimittis. 6d.

**VICAR.**—The Monotone Responses to the order for Morning and Evening Prayer and the Litany. Harmonised for Four Voices. Arranged by a Vicar for Country Congregations. 3d. Sol-fa, 3d.

**JOYCE, J. J.**—Two Hymn Tunes ("Brightly gleams our banner" and "Sun of my Soul"). 3d.

**LOWRY, A.**—"Pressing Forward." Processional Hymn. 2d.

**CARON, LÉON.**—"Ave Maria." For Soprano or Tenor, with Piano or Organ Accompaniment and Violin or Violoncello, ad lib. 2s.

**OLGA.**—Musical Readings, No. 3. "At a Solemn Music." Words by JOHN MILTON. 1s. 6d.

—"A Child's Dream." Song. Words by the Rev. E. CASWALL. 1s. 6d.

**BENDALL, WILFRED.**—"Up, up! ye dames" (Illyrian Peasants' Song). A Four-part Song. 3d.

**CRUICKSHANK, W. A. C.**—"Stars of the summer night." For A.T.T.B. 3d.

**SYKES, J. H.**—"Dawn and dusk." A Four-part Song. 3d.

**NOVELLO.**—The ORPHEUS: a Collection of Glees and Part-Songs for Male Voices. Vol. VI. Cloth, 5s.

**SCHIRMACHER, DORA.**—Serenade (C sharp minor). For the Pianoforte. Op. 10. 1s. 6d.

**GATEHOUSE, T. E.**—"Lullaby." For Violin, with Pianoforte Accompaniment. 1s. 6d.

## DURING THE LAST MONTH—continued.

**NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION.** Translated by W. G. McNAUGHT.

No. 348. O risen Lord ... ..	J. BARSBY 1d.
" 349. While the earth remaineth ... ..	BERTHOLD TOURS 1d.
" 351. New year's song ... ..	BERTHOLD TOURS 1d.
" 352. Gipsy Chorus (Preciosa) ... ..	WEBER 1d.
" 353. The Carnevale ... ..	ROSSINI 1d.
" 354. Stars of the summer night ... ..	BERTHOLD TOURS 1d.
" 355. You stole my love ... ..	WALTER MACFARREN 1d.

Now ready.

**NEW AND REVISED EDITION,** with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon. Edition I., in Post 8vo, with the chants in short score. Cloth, 2s. Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

**NEW, REVISED, AND ENLARGED EDITION** of THE CANTICLES, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscap 4to, chants in short score. 1s.

III. In 32mo. Words only. 1d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

**NEW, REVISED, AND ENLARGED EDITION** of THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon.

8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

**MADAME FLORENCE WINN** (Contralto). For Oratorio, Ballad, and Miscellaneous Concerts. Engagements booked: "Messiah" (four times), "Samson," "Elijah" (twice), "Athalie," "Judas," "Erl King's Daughter," &c. For vacant dates, address, 1, Hyde Park Mansions, N.W.

**GEMS OF THE OPERAS** (Title Registered).—"A splendid concert."—*Yorkshire Post*.

—"A revolution in concert-giving."—*Daily News*.—"A distinct advance upon the stereotyped form of ballad concert."—*Leeds Mercury*.

Twenty Artists. Solos, Duets, Trios, Quartets, and Choruses, with Orchestral Accompaniment.

A MOST ENJOYABLE CONCERT AT A MODERATE EXPENSE.

All particulars, Mr. Cantor, Church Street, Liverpool.

**SOLO SOPRANO (Bov.)—WANTED,** in a Catholic Church Choir, SUNDAY ENGAGEMENT. £25 a year. Apply by letter to M., care of Messrs. Chappell and Co., 50, New Bond Street, W.

**ARTICLED PUPIL.**—Every advantage; fine 3 manual Organ; in the suburbs of Manchester. Resident. Large house in own grounds. Premium moderate. Apply to F., care of Mr. Walker, 125, Oxford Street, Manchester.

**TO PROFESSORS OF MUSIC.—TEACHING CONNECTION,** with Organ at Parish Church, in parish of over 6,000, to DISPOSE OF. Price £100. Apply to William Drinkrow, Solicitor, Exchange Street, Driffield.

**TRANSFER.—A PIANOFORTE TEACHING AND SINGING CONNECTION,** with Organ Appointment. For particulars, apply to J. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**ADVERTISER** would be glad of PARTICULARS of a good TEACHING CONNECTION (Pianoforte or Singing) for DISPOSAL. Apply, T. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**A LADY** of ability and experience in Music wishes to meet with a TEACHING CONNECTION, or MUSICAL ENGAGEMENTS. A. B., W. Bliss, Esq., Chipping Norton.

**PIANISTE.**—Young Lady desires SITUATION in MUSIC SHOP, or any other engagement, resident or otherwise. Good Reader, Accompanist, and Quadrille Player. J., 1, Cromwell Avenue, Highgate, N.

**PIANOFORTE TUNER.**—A respectable Young Man seeks ENGAGEMENT. Six years' experience in Factory. V. M., 6, Clarke's Place, Bishopsgate Within.

**SITUATION WANTED,** as PIANOFORTE TUNER, by a Young Man with four years' Factory experience. Address, M. V., 538, Caledonian Road.

**SMALL ORGAN,** by FORSTER and ANDREWS. 4 stops, 2 octave pedals, enclosed in general swell. Price £40, cost £100. Also several fine American Organs, cheap. C. Klitz, 26, Hanway Street, London, W.

**TWO-MANUAL and PEDAL AMERICAN ORGAN.** 21 stops and swell; pedals, 30 notes; 15 sets of reeds; octave, manual, and pedal couplers; foot and side blowers. In handsome carved and panelled walnut case, with ornamental gilt pipe top, and stool. Guaranteed in perfect order. Price 85 guineas; cost £275. Can be seen and tried at 39, Hargrave Park Road, Junction Road, Holloway.

**WANTED, a TWO-MANUAL ORGAN, with** Bourdon on Pedals, for a Congregational Church. Must be cheap. State full particulars, with dimensions, to Druce and Gering, Witney, Oxon.

**PEDAL AMERICAN ORGAN for SALE by** SMITH ORGAN COMPANY. Ten stops, 5 sets of reeds, 30 notes of sliding pedals, octave and pedal couplers, full organ and swell, vox humana, feet and side blowers. Panelled and carved ash case as new. Cost £80; lowest price, 21 Gs. Mr. Stagg, 56, Red Lion St., Holborn.

**TWO-MANUAL MASON and HAMLIN AMERICAN ORGAN for SALE.** Two-and-a-half Octaves Pedals. Water Engine for blowing. Can be seen by appointment, London. Address, C. E. M., Messrs. Novello, Ewer and Co., 30 and 31, Queen Street, E.C.

**A LARGE STOCK of SECOND-HAND HARMONIUMS and AMERICAN ORGANS** always for SALE at Reduced Prices. No charge for packing or carriage. Descriptive Price Lists post free. Haynes and Co., Importers of Musical Instruments, Cecilia Hall, Malvern.

**TO ORGAN STUDENTS.—A Two-manual HARMONIUM, with PEDALS, for SALE.** Apply to 45, Gayton Road, Hampstead.

**FOR SALE, Two-manual HARMONIUM, with ORGAN PEDALS.** Excellent for Organ Practice. For particulars and price, apply, F. Kellaway, 3, Nelson Terrace, Salisbury.

**CHRISTMAS. ORGANS** tuned, cleaned, repaired, and put in order for this Festival. W. Beales and Co., Limes Road, Whitehorse Road, Croydon.

**JAMES CONACHER AND SONS,**  
ORGAN BUILDERS,  
BATH BUILDINGS, HUDDERSFIELD.

Gold Medal awarded Bradford Technical School Exhibition, 1882.  
Specifications and Estimates free of charge.

**T. R. WILLIS** (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c., 29, Minories, London. List for stamp.

**"TOWER" ORGAN WORKS.**—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London.

**PEDAL PIANO.** 15 Guineas; cost £65. A full-compass Rosewood Cottage, by ALLISON and ALLISON, with 30 notes of detachable Pedals and Stool, in perfect order. Mr. Stagg, 56, Red Lion Street, Holborn.

**GRAND PIANOFORTE by BRINSMEAD.** Small size, full compass, and nearly new, with all the latest improvements. Price 85 guineas. Also, full-compass Cottage Pianoforte by Hopkinson, nearly new. Price 25 guineas. Both are great bargains. H. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**GRAND PIANO for SALE at a great sacrifice.** A magnificent instrument by CHICKERING, adapted for Concert purposes. Nearly new. Splendid tone and great brilliancy. Can be seen at house of owner, 5, William Street, Lowndes Square.

**PROFESSORS of Music** are invited to inspect the second-hand GRAND PIANOS by BROADWOOD, COLLARD, and ERARD, in condition like new, always in stock at 51, Tottenham Court Road. Specialité—liberal commission.

**D'ALMAINE'S PIANOS.** Great reduction in Prices. Easy terms. Ten years warranty. Class 0, £14; Class 1, £17; Class 2, £20; Class 3, £23; Class 4, £26; Class 5, £30; Class 6, £35; Class 7, £40; Class 8, £45; Class 9, £50. T. D'Almaine and Co., 91, Finsbury Pavement, City, E.C. American Organs from £5. Established 100 years.

**AINSWORTH'S PERFECTION ACTION and ORGAN PEDALS for PIANOFORTE.** Almost new. 6 Guineas. Address, Dr. E. W. Taylor, F.C.O., Stafford.

**FOR SALE, Three FLUTES** (one silver-plated), by RUDALL CARTE and Co and MONZANI and Co. Address, Y. S. care of Messrs. Alexander, Fletcher and Co., East India Agents, 2, St. Helen's Place, Bishopsgate Street, E.C.

**Auction Rooms** specially for the Sale of Musical Property.  
**MESSRS. PUTTICK and SIMPSON, Auctioneers,** 47, Leicester Square, London, W.C., hold SPECIAL SALES of MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

## THE SPOHR ADJUSTABLE CHIN-HOLDER FOR THE VIOLIN OR VIOLA.

GREATLY IMPROVED MAKE. REDUCED PRICES.  
PATENTED IN ALL COUNTRIES.

The ORCHESTRA of November 1, 1884, says:—"No matter what state of proficiency a violinist may be in, he will largely benefit by the adoption of the 'Spohr Holder.'"

The MUSICAL STANDARD of November 1, 1884, says:—"Any violinist who adopts the 'Spohr Holder' will soon discover that he has increased command over the instrument, and can descend from the higher to the lower position with much greater dexterity and certainty than was possible without it."

Mons. P. SAINTON writes:—"It must be a great help and comfort to the player in improving the position of the violin under the chin, and giving him more freedom in shifting."

BERTHOLD TOURS, Esq., writes:—"I consider it a most important and valuable help to violin players, and shall take every opportunity to recommend it."

Sir GEORGE ELVEY writes:—"I would strongly advise all violinists to use the 'Spohr Adjustable Chin-holder,' from which they, like myself, will derive every possible advantage and comfort."

J. M. FLEMING, Esq., Author of "Old Violins and their Makers," writes:—"No violinist possessing one of these rests need have the slightest trouble in properly holding his instrument."

	REDUCED PRICES.	s. d.
No. 1. Rosewood top, brass fittings ... ..	...	3 6
" 2. Ebony top, nickel-plated fittings ... ..	...	5 0
" 3. Engraved gilt or plated fittings, with selected ebony or best velvet top ... ..	...	7 6
" 4. Solid Silver engraved fittings and real ivory top (forms a very handsome present) ... ..	...	25 0

SOLE MANUFACTURER:—

**ALPHONSE CARY,**

NEWBURY, BERKS, and at 32, RUE D'HAUTEVILLE, PARIS. Maker of BENNETT and CARY'S Patent Portable Music Stands, which are the only Stands that can be folded small enough to be fixed in the lid of an ordinary Violin Case without taking to pieces.

**MESSRS. W. E. HILL and SONS** beg to call attention to some excellent modern VIOLINS they are selling. Price Four Guineas each; also to the tested strings to be had only at their establishment.

MESSRS. W. E. HILL and SONS' new patent Chinholder and Shoulder Pad, "The Petterson," is now ready for sale. Price 7s. 6d.; by post, 7s. 9d.

MESSRS. W. E. HILL and Sons give opinions on Violins for a moderate fee. Particulars on application, 72, Wardour Street, London, W.

**FOR SALE, A Genuine VIOLIN by JOSEPH GUARNERII DEL JESU, 1725.** Grand tone; in excellent condition; guaranteed genuine. Apply to F. Rust, Sapote House, The Fosse, Leicester.

**VIOLIN STRINGS.**—Finest Italian, three firsts, post-free as sample, for thirteen stamps.—Alphonse Cary, Newbury.

**DEAN'S VIOLIN STRINGS.** Warranted to stand at Concert Pitch. Five Firsts (gut or silk), or two everlasting Metallic Strings, sent for 13 stamps. Dean's Music Warehouse, 77, City Road, E.C.

**DRENZEL'S Patent MACHINE PEGS** for Violin, Viola, and Violoncello. Prices: 10s., 12s. 6d., and 1s. These Pegs turn easily, tune to the greatest nicety, will not slip or get out of order, and can be fitted without injury to any instrument. Sole Agent, J. Dean, 77, City Road, E.C.

**THREE DODD BOWS** (Violin, Tenor, Violoncello). Medal (Exhibition, 1851), mounted gold and tortoiseshell, for SALE. 6, Water Lane, Brixton.

**VIOLONCELLO for SALE.** Full sized, plenty of tone, in excellent preservation, and well fitted up by WITHERS. Write to A. E. Bayley, 42, Newington Causeway, London.

**GURR'S PATENT AUTOMATIC MUSIC-HOLDER** on SALE at above address. Post-free, 2s. 6d. per pair.

**BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS** supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.



## MESSRS. BEARE AND SON

MANUFACTURERS AND IMPORTERS OF  
EVERY DESCRIPTION OFMUSICAL INSTRUMENTS,  
STRINGS, FITTINGS, &c.

34, RATHBONE PLACE, LONDON, W.

MERCHANTS, SHIPPERS, AND THE TRADE SUPPLIED.

BEARE and SON invite an inspection of their unrivalled Collection  
of OLD INSTRUMENTS. All genuine examples of the celebrated  
OLD MASTERS.

OLD VIOLINS, from £5 to £100.

OLD TENORS, from £10 to £50.

OLD VIOLONCELLOS, from £10 to £100.

OLD DOUBLE-BASSES, from £15 to £50.

Over Three Hundred Old Instruments from which to select.

Sole Wholesale Agents for JAMES TUBBS's celebrated BOWS. Gold  
mounted, 6 guineas; Silver mounted, 3½ guineas.

BOWS by TOURTE, LUPOT, DODD, &amp;c., frequently in Stock.

New Queen's Model PIANO and AMERICAN ORGAN CHAIRS  
(as exhibited at the Inventions Exhibition). Metal tube frames, gilt  
with the best gold bronze. Shaped Seats.

Plain cloth seats, in any colour ... .. £1 11 6

Stuffed with hair, and upholstered in any colour, ... .. 2 2 0

plush or satin ... .. 2 12 6

TOY INSTRUMENTS and MUSIC, for the Performance of Toy  
Symphonies. One Guinea and a Half per Set, including Music. Lists  
of Toy Symphony Music sent on application.BRASS and WOOD INSTRUMENTS of every kind and at lowest  
possible Prices.

HARPS bought, sold, or exchanged.

REPAIRS of every kind of Musical Instrument executed promptly  
by experienced Workmen.Patentees and Sole Manufacturers of the New Instrument,  
THE VOIXOPHONE.

NEWLY REVISED and ILLUSTRATED CATALOGUE JUST OUT.

BEARE &amp; SON, 34, RATHBONE PLACE, LONDON, W.

THE

"CONCERT" & "PROFESSOR"  
VIOLINS.MESSRS. RIVIERE and HAWKES beg to inform Professors of the  
Violin, and Players generally, that they have made an arrangement  
with one of the best French Violin Makers to manufacture for  
them, specially, two NEW STYLES of Violin, to be named as above.  
MESSRS. RIVIERE and HAWKES believe that they are supplying a long-  
felt want in introducing these Instruments to the Musical Public, for,  
up to the present, it has been almost impossible to buy a really good  
and carefully made Instrument suitable for Orchestral and Solo Play-  
ing at a moderate price; those in the market being mostly cheap  
French or German copies, roughly made, and of no real value. The  
Instruments we now bring forward are carefully made by experienced  
workmen, some of whom have gained their knowledge in the workshop  
of the celebrated maker J. B. VUILLAUME. This will at once establish  
the fact that these Instruments are worthy of attention.They are carefully made on the lines of the great Italian makers,  
and there is no doubt that they will increase in value if care and atten-  
tion is bestowed on them. In appearance they are quite new, and re-  
markably handsome, a new oil varnish, which the maker has invented,  
being exclusively used on these Instruments.

## THE "PROFESSOR" VIOLIN.

SUITABLE FOR TEACHING AND ORCHESTRAL PLAYING.

Picked Wood, Oil Varnish ... .. £2 2 0

Superior, fine Oil Varnish, and specially selected

Wood and Fittings ... .. 3 3 0

## THE "CONCERT" VIOLIN.

Specially made by the most skilled workmen, and eminently suitable  
for Solo Playing.

Picked Wood, Oil Varnish ... .. £4 4 0

Superior, fine Oil Varnish, and specially selected

Wood and Fittings ... .. 6 6 0

\* To an Artist or Soloist requiring a really perfect Instrument,  
nothing better can be bought than this Violin, and we have every  
confidence in recommending it. To Players residing in the Country  
or in the Colonies this is specially recommended, as being the only  
way in which they can secure a perfect Instrument and really good  
value for their money.None are genuine unless they have our dated label inside.  
Orders from the Colonies will receive special attention, and every  
care will be taken in their execution.

AGENTS WANTED.

RIVIERE and HAWKES,

23, LEICESTER SQUARE, LONDON, W.C.

AINSWORTH'S  
NEW

(JUST COMPLETED)

## PATENT

## READ THIS NOTICE.

Kindly write for full particulars.

One great and very valuable arrangement in AINS-  
WORTH'S NEW PATENT is an arrangement which  
allows the tone of Pedals to be changed from *p* to *ff*  
and *vice versa* by simply drawing out a stop. The  
special C.O. Pedals are arranged with a *loud* and *soft*  
Pedal (like the Pianoforte). Other equally great ad-  
vantages are secured in Ainsworth's just completed  
Patent.NOTE.—AINSWORTH supplies only the very best  
goods; and the great superiority of his Patent Organ  
Pedal Attachments for Pianofortes, and all similar  
keyed instruments, is due exclusively to his untiring  
study and his determination to give to Organists and  
Organ Students a real boon. AINSWORTH holds the  
first Patent granted for Organ Pedal Attachments  
and his constant study has provided

THE BEST POSSIBLE

means for organ Pedal practice.

## AINSWORTH'S NEW LIST

CONTAINS ILLUSTRATIONS of his NEW PATENT (just  
completed) attached to Horizontal Grand and Up-  
right Grand and Cottage Pianofortes in various  
styles. Write for NEW List.New List contains illustrations of his New Patent  
attached to Harmoniums and American Organs.  
Organists and Organ Students will find AINS-  
WORTH'S Organ Pedal Attachments of *real value*.New List contains illustrations of his Patent Modifying  
Arrangement by which the TONE of the Pedals is  
changed from LOUD to SOFT, and *vice versa*, by  
the movement of a Stop, or by two Modifying  
Pedals arranged with the Organ Pedals.AINSWORTH'S New List contains illustrations of his  
Patent Independent Sliding Levers, which abso-  
lutely prevent sticking, and Sliding Adjustable  
Stickers.New List contains illustrations of his Patent Centre  
Pin, which *absolutely prevents sticking* and gives a  
perfect round and steady movement to Pedals and  
Action otherwise unattainable, &c., &c.

PLEASE WRITE FOR NEW LIST.

Liberal Terms for the Trade and Profession.

ADDRESS—

JOHN AINSWORTH, F.S.Sc.

CHORLEY, ENGLAND.

# VIOLIN AND BOW MAKERS AND REPAIRERS, GEORGE WITHERS & CO.

(Late of Coventry Street),

## WHOLESALE IMPORTERS OF MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &amp;c. See Price Lists.

51, ST. MARTIN'S LANE, LONDON.  
NO OTHER ADDRESS.

## VIOLINS.

PARIS UNIVERSAL EXHIBITION, 1878.—CLASS 13.  
OFFICER OF ACADEMY (FINE ARTS), 1884.Gold and Silver Medal, PARIS, 1878.—Gold Medal, PARIS, 1879.  
Gold Medal, ROME, 1880, and Two Diplomas.

**CH. J. B. COLLIN-MÉZIN,**  
VIOLIN, VIOLONCELLO, AND BOW MAKER,  
ARTIST'S HOUSE,  
PARIS, 10, RUE DU FAUBOURG-POISSONNIÈRE, 10, PARIS.

The celebrated Violins and Violoncellos for Soloists, which, since the adoption of the new system, are the only approved. Recommended and played by the greatest masters; among others, Messrs. SIVORI, MARSIK, HOLLMAN, LEONARD, ARMINGAUD, Miss MARIE TAYAU, &c., &c., Messrs. MASSART, SAUZAY, DANCLA, FRANCHOMME, MAURIN, CHEVILLARD, JACQUARD, &c., Professors at the Conservatoire of Music, Paris.

Catalogues and testimonials post-free on application.

**KELLY AND CO., PIANOFORTE and HARMONIUM MAKERS** (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.  
Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

**ACCURATE METRONOMES, &c., post-free.**  
Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

## THE BACH CHOIR MAGAZINE

SELECTED VOCAL PART-MUSIC OF  
DIFFERENT SCHOOLS

EDITED BY

OTTO GOLDSCHMIDT.

1. PALESTRINA.—Adoramus Te. Motett } ... 3d.
- VITTORIA.—Jesu dulcis. Motett }
2. JOH. ECCARD.—Presentation of Christ in the Temple. Motett for six voices ... 6d.
3. PALESTRINA.—Hodie Christus natus. Motett for two choirs ... 6d.
4. J. M. BACH.—Now is Christ risen from the dead. Motett for five voices ... 3d.
5. PALESTRINA.—Sanctus ("Missa Papæ Marcelli") ... 6d.
6. — Benedictus and Agnus Dei (ditto) ... 6d.
7. G. GABRIEL.—Magnificat (Latin). (Eight voices) ... 6d.
8. J. S. BACH.—Now shall the grace (double chorus) ... 3d.
9. SPOHR.—God is my shepherd; Psalm xliii. (Quartet and 8-part chorus) ... 9d.
10. PALESTRINA.—Adoramus Te. Motett } ... 4d.
- VITTORIA.—O quam gloriosum. Motett }
11. J. S. BACH.—Sanctus (Latin) ... 6d.
12. PALESTRINA.—Kyrie ("Missa Papæ Marcelli") ... 6d.
13. — Gloria ("Missa Papæ Marcelli") ... 6d.
14. — Credo ("Missa Papæ Marcelli") ... 6d.
15. TWO GERMAN VOLKS-LIEDER ... 6d.
16. H. PURCELL.—Jehova quam multi sunt hostes. 5-part Psalm (Latin and English words) ... 8d.
17. J. S. BACH.—Sanctus (No. II.) ... 4d.
18. PALESTRINA.—Assumpta est Maria. Motett for six voices ... 6d.
19. TWO SCANDINAVIAN SONGS ... 6d.

1. How splendid is crystal. 2. Enticing sounds.

(To be continued.)

London: NOVELLO, EWER AND CO.

## NEW FOREIGN PUBLICATIONS.

- BÖDECKER, L.—"Ernstes Gedenken." Impromptu. Op. 27. s. d.  
For Pianoforte Duet... 3 0
- BORODIN, A.—"Eine Steppenskizze aus Mittel-Asien." For Orchestra:—  
Full Score... 6 0  
Orchestral Parts... 12 0  
Pianoforte Duet... 6 0
- BRAHMS, J.—"Ave Maria." Op. 12. Arranged for the Organ by Th. Kirchner... 3 0
- BUSONI, F. B.—Variations and Fugue, Op. 22, on Chopin's Prelude in C minor... 9 0
- DANCLA, CH.—"Le Berceau." For Violin and Pianoforte... 4 6  
— Simple Histoire. For Violin and Pianoforte... 4 6
- DVOŘÁK, A.—Second Symphony, in D minor. Op. 79:—  
Full Score... net 40 0  
Orchestral Parts... 22 0  
Arranged as Pianoforte Duet... 21 0
- GOUVY, TH.—Scherzo and Aubade. Op. 77. For Pianoforte Duet:—  
No. I. ... 5 0  
No. II. ... 4 0
- GRÉTRY.—New Edition of Complete Works. Serie IV. "Cephale et Procis." Ballet. Full Score... net 15 0
- HATTON, J. L.—Second Trio, for Pianoforte, Violin, and Viola, in A minor... 8 0
- HENNESSY, SWAN.—Rustic Sketches. For Pianoforte... 5 0
- HERZOGENBERG, H. VON.—Pianoforte Pieces. Serie III. Op. 49:—  
No. 1. Preludium and Fugue, in F sharp major... 3 0  
No. 2. Preludium and Fugue, in G major... 4 0  
No. 3. Three Fughettas... 4 0
- HOFMANN, H.—Four Pieces. For Pianoforte Duet. Op. 76:—  
No. 1. Festal March... 3 0  
No. 2. Melody... 2 0  
No. 3. Evening Song... 3 0  
No. 4. Gavotte... 3 0  
— The same, complete... 9 0
- KLENGEL, J.—Six Pieces. For Cello and Pianoforte. Op. 11... 10 0
- LISZT, F.—"Orpheus." Symphonic Poem. Arranged for Pianoforte, Violin, and Cello, by C. Saint-Saëns... 8 0
- LITZAU, J. B.—Introduction and Double Fugue. For the Organ. Op. 14... 1 0  
— Fugue à 5 Voci, on the Choral, "Aus tiefer Noth." For the Organ. Op. 18... 2 0
- MACDOWELL, E. A.—"Hamlet." Two Poems for Orchestra, arranged as Pianoforte Duet... 8 0
- MERKEL, G.—"Miniaturbilder." For Pianoforte. Op. 181:—  
No. 1. Polonaise... 2 0  
No. 2. Albumleaf... 2 0  
No. 3. Humoreske... 2 0
- NÁPRAVNÍK, E.—Festl March. Op. 33. For Orchestra:—  
Full Score... net 6 0  
Orchestral Parts... 20 0  
Pianoforte Duet... 4 0
- Musical Pictures. For Pianoforte. Op. 43:—  
No. 1. By the Cradle... 2 0  
No. 2. Idyll... 3 0  
No. 3. The Chase... 3 0  
No. 4. The Spinning Wheel... 1 0  
No. 5. The Funeral... 2 0
- NOURNEY, G.—Three Adagios. For the Organ. Op. 8... 3 0
- PALESTRINA.—New Edition of Complete Works. Vol. 17, containing Six Masses... net 20 0
- POPPER, D.—"Im Walde." Suite for Orchestra, with Cello Solo Obligato. Op. 50:—  
Full Score... net 12 0  
Orchestral Parts... 24 0
- RAMSÖE, W.—Coronation March. For Orchestra:—  
Full Score... net 5 6  
Orchestral Parts... 18 0  
Pianoforte Duet... 4 0
- RÖNTGEN, J.—Trio. For Pianoforte, Violin, and Cello... 22 0
- SAEMEN, E.—"The Holy Night." Sacred Song. (With English and French words) ... 3 0
- SAURET, E.—Romance and Tarantelle. For Violin and Pianoforte. Op. 31... 8 0
- SCHARWENKA, PH.—Autumn Pictures. Six Pieces. For Pianoforte Duet. Op. 59:—  
Book I. ... 9 0  
Book II. ... 8 0
- SCHUBERT, F.—New Edition of Complete Works. Vol. II, containing Eight Symphonies. In Full Score... net 20 6
- SLUNICKO, J.—Four Salon Pieces. For Violin and Pianoforte:—  
Nos. 1 and 2 ... each 3 0  
No. 3 ... 5 0  
No. 4 ... 4 0
- SPINDLER, F.—Three Brilliant Pianoforte Pieces. (For the left hand). Op. 350:—  
No. 1. Ländler ... 2 0  
No. 2. Funeral March ... 2 0  
No. 3. Serenade ... 2 0
- TOURS, B.—"Hymn to the Angels." Sacred Song. (Sequel to Gounod's "Ave Maria.") For Soprano or Mezzo-soprano, with Violin, Harmonium, and Piano... 4 6

Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

## ANTHEMS FOR ADVENT.

It is high time	...	J. Barnby	11d.
When shades of night	Hymn	J. Barnby	2d.
O that I knew where I might and Ilim (St. Thomas's Day)			
Dies iræ, dies illæ	...	Sir W. Sterndale Bennett	3d.
Rejoice greatly	...	W. T. Best	3d.
Prepare ye the way of the Lord	...	H. Gadsby	3d.
Thou wilt keep him in perfect peace	...	Dr. Garrett	3d.
The wilderness and the solitary place	...	H. J. Gauntlett	3d.
Blessed is he who cometh	...	Ch. Gounod	11d.
When the Son of Man	...	Sir J. Goss	6d.
Who is this that cometh?	...	Kent	4d.
Hosanna to the Son of David	...	G. A. Macfarren	3d.
Day of anger, day of mourning ("Dies iræ," from the Requiem)	...	Mozart	6d.
Rejoice in the Lord	...	S. Reay	11d.
The night is far spent	...	Montem Smith	11d.
Hosanna in the highest	...	Dr. Stainer	11d.
The Lord will comfort Zion	...	John Redford	3d.
The grace of God that bringeth salvation	...	Dr. H. Hiles	11d.
Thou judge of quick and dead	...	S. S. Wesley	3d.
Hearken unto Me, My people	...	A. Sullivan	11d.

Most of the above may be had in Folio, Vocal Score, and Vocal Parts.  
London: NOVELLO, EWER and Co.

# NINE HYMNS WITH TUNES FOR ADVENT SELECTED FROM THE "HYMNARY."

PRICE ONE PENNY.

Lo, He comes	...	Ch. Gounod	
Draw nigh, draw nigh, Immanuel	...	H. J. Gauntlett	
Hark! the Baptist's voice is sounding	...	Ch. Gounod	
Day of wrath, O dreadful day	...	Dr. Stainer	
The world is very evil	...	S. S. Wesley	
That day of wrath, that dreadful day	...	Old Melody	
That fearful day	...	J. Barnby	
O God, what do I see and hear?	...	Ch. Gounod	
Wake, awake, for night is flying	...	German	
	...	E. H. Thorne	

London: NOVELLO, EWER and Co.

FOR ADVENT.

## THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING

## MODERN COMPOSERS.

GEORGE C. MARTIN (No. 1 in F, No. 2 in E flat, No. 3 in G)	...	each	4d.
W. T. BEST	...	German	3d.
J. BARNBY	...	...	3d.
JOHN FOSTER	...	...	3d.
MONTEM SMITH (two settings)	...	...	11d.
J. TURLE (two settings)	...	...	3d.
REV. C. A. WICKES (two settings)	...	...	3d.
HENRY GADSBY	...	...	2d.
C. E. MILLER	...	...	2d.
DR. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPEYNS	...	...	11d.
DR. STAINER, W. WINN, and F. WALKER	...	...	11d.

London: NOVELLO, EWER and Co.

## SCHUMANN'S ADVENT LIED.

IN LOWLY GUISE THY  
KING APPEARETH

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE  
REV. J. TROUTBECK, D.D.

FOR SOPRANO SOLO AND CHORUS, WITH  
ORCHESTRAL ACCOMPANIMENT.

Octavo, One Shilling.

London: NOVELLO, EWER and Co.

# FOR ADVENT. THE BENEDICITE.

ORIGINAL SETTING BY

T. M. MORGAN.

Organist, and Director of the Holy Trinity Choir, Dorchester.  
Bright, easy, and effective. Specially suitable for Parish Choirs.  
Price 11d.

"One of the best that we have ever seen; though simple it is highly  
effective."—*Musical Review*.

"Just what is required amongst parish choirs."—*Musical Monthly*.  
London: NOVELLO, EWER and Co.

## CHURCH MUSIC

BY

E. BUNNETT, Mus.D.

## ADVENT AND CHRISTMAS ANTHEMS.

"O Lord Thou art my God." 4 Voices	...	3d.
In the beginning (Christmas)	...	3d.
Office of the Holy Communion	...	6d.
Te Deum in E	...	3d.
Benedictus and Jubilate in E	...	3d.
Magnificat and Nunc dimittis in A	...	3d.

And all other works by the same Composer.

List on application to the Publishers.

London: NOVELLO, EWER and Co.

## COMPOSITIONS BY HAYDN KEETON.

Organist of Peterborough Cathedral.

FOR ADVENT.

BENEDICITE. Price Twopence.	
MAGNIFICAT and NUNC DIMITTIS. Price Fourpence.	
ANTHEM, "THE EYES OF ALL." Price Fourpence.	
"FROM THE RISING OF THE SUN." Price Fourpence.	

London: NOVELLO, EWER and Co.

## ANTHEMS FOR ADVENT AND CHRISTMAS.

By THOMAS SMITH. Price 3d. each. All fall.  
"The night is departing." Third Edition.  
"For unto us." Fourteenth Edition. "Glory to God." Second Edition.

London: NOVELLO, EWER and Co., Berners Street.  
Post free from the Composer, Music Warehouse, Bury St. Edmunds.

## COMPOSITIONS BY

J. MAUDE CRAMENT, Mus. BAC., OXON.

FOR ADVENT.

Anthem.—Prepare ye the way.	8vo	...	4d.
Advent Litany.—Swiftly the moments of my life are flying.	8vo	...	2d.

FOR CHRISTMAS.

Anthem.—Behold! I bring you.	8vo	...	4d.
Two Christmas Carols [In excelsis gloria]	8vo	...	3d.

The above works are highly popular and exceedingly well spoken of  
by the musical Press.

London: NOVELLO, EWER and Co.

## BENEDICITE, No. 2, in C. 4d. Easy Setting,

for Congregational use, by HENRY ROGERS, Cheltenham.  
London: NOVELLO, EWER and Co.

## BENEDICITE OMNIA OPERA. Three varied

settings in Chant Form, with accompanying Chants for the  
Benedictus. Suitable for Parish Choirs. By W. H. GARLAND, Mus.  
Bac., Oxon., F.C.O., Organist and Choirmaster of Halifax Parish  
Church. Price 4d. London: NOVELLO, EWER and Co.

## THE ADVENT HYMN, "Lo, He comes with

clouds descending," to the old tune "Helmsley." Arranged  
from the setting in PIERSON'S Oratorio, "Jerusalem," by H. S. IRONS.  
With a note on the history of the hymn and tune. 8vo, 2d.  
London: NOVELLO, EWER and Co., 1, Berners Street, W.

## MUSIC PUPILS' REGISTER.—Dr. BRADFORD'S

Handbook for Professors, School Principals, and Pupils.  
Fourth Edition. 1s.  
London: NOVELLO, EWER and Co.

## OFFERTORIES for the ORGAN. By Dr. BRAD-

FORD. No. 1. "Luther's Hymn," 1s. No. 6. "Hanover," 1s. 6d.  
London: NOVELLO, EWER and Co.

## ANTHEMS for CHRISTMAS. By Dr. BRADFORD.

"Let us now go," "We have seen His star." Price 2d. each.  
London: NOVELLO, EWER and Co.

## DIES IRÆ. Dr. BRADFORD'S Arrangement of

Dr. DYKES's Hymn for Advent. Price 6d. The remaining  
Copies of First Edition can be had at half-price.  
J. and W. SHEPHERD, 219, Lewisham High Road, S.E.

## CHRISTMAS ANTHEMS, &amp;c.

By ERNEST C. WINCHESTER.

21. There were Shepherds	...	...	3d.
38. Let us now go even unto Bethlehem	...	...	3d.
25. Te Deum, Service in F	...	...	3d.
34. Magnificat and Nunc dimittis in F	...	...	3d.

HART and Co., 22, Paternoster Row, London, E.C.

## ARISE, SHINE, FOR THY LIGHT IS COME.

Anthem for Christmas. Composed by M. OULTON. Price 3d.  
London: NOVELLO, EWER and Co.

ANTHEM FOR CHRISTMAS.

IN THE DAYS OF HEROD THE KING. Duet  
and Chorus. By W. H. HOLLOWAY. Price 3d.  
London: NOVELLO, EWER and Co.

## CHRISTMAS ANTHEM. By T. MEE PATTISON.

THERE WERE SHEPHERDS. Quartet and Chorus. 3d.  
London: NOVELLO, EWER and Co.

## ANTHEMS FOR CHRISTMAS.

In the beginning ... ..	G. B. Allen	14d.
Christians, be joyful ... ..	Bach	3d.
Drop down, ye heavens ... ..	J. Barnby	14d.
Holy night ... ..	J. Barnby	14d.
The grace of God, that bringeth salvation ... ..	J. Barnby	14d.
Sing and rejoice ... ..	J. Barnby	14d.
Behold, I bring you good tidings ... ..	J. Barnby	3d.
Give the king Thy judgments, O Lord ... ..	A. H. Brown	14d.
Behold, I bring you glad tidings ... ..	Giovanni Croce	14d.
Arise, shine, for thy light is come ... ..	Sir Geo. Elvey	14d.
Let us now go even unto Bethlehem ... ..	J. T. Field	14d.
Sing, O daughter of Zion ... ..	H. Gadsby	14d.
Behold, I bring you good tidings ... ..	Sir J. Goss	14d.
O sing to God (Noel) ... ..	Ch. Gounod	6d.
Let us now go even unto Bethlehem ... ..	E. J. Hopkins	14d.
Sing, O heavens ... ..	Kent	3d.
For unto us was born ... ..	Sir G. A. Macfarren	14d.
While all things were in quiet silence ... ..	Sir G. A. Macfarren	14d.
Blessed be the Lord God of Israel ... ..	The Earl of Mar	14d.
Rejoice, O ye people ... ..	Mendelssohn	14d.
Let our song of praise ... ..	Mendelssohn	14d.
Hallelujah! for unto us a Child is born ... ..	W. H. Monk	14d.
Sing unto the Lord ... ..	Vincent Novello	14d.
Glory to God in the highest ... ..	Pergolesi	14d.
Break forth into joy ... ..	T. Ridley Prentice	6d.
Behold, I bring you glad tidings ... ..	C. W. Smith	14d.
The light hath shined ... ..	E. Silas	14d.
The morning stars sang together ... ..	Dr. Stainer	6d.
O Zion, that bringest good tidings ... ..	Dr. Stainer	14d.
Thus speaketh the Lord of Hosts ... ..	Dr. Stainer	14d.
The angel Gabriel was sent from God ... ..	H. Smart	14d.
In the beginning was the Word ... ..	E. H. Thorne	14d.
Sing, O heavens ... ..	B. Tours	14d.
This is the day which the Lord hath made ... ..	J. Turle	3d.
The light hath shined ... ..	C. G. Verrinder	14d.
Behold, I bring you glad tidings ... ..	Vittoria	14d.
Blessed be the Lord God of Israel ... ..	Dr. S. S. Wesley	14d.
Glory be to God on high ... ..	Dr. S. S. Wesley	2d.

Most of the above may be had in Folio, Vocal Score, and Vocal Parts.

London: NOVELLO, EWER and Co.

## TEN HYMNS WITH TUNES

FOR

## CHRISTMAS

SELECTED FROM THE "HYMNARY."

PRICE ONE PENNY.

O come, all ye faithful ... ..	Old Melody.
Approach, all ye faithful ... ..	J. Barnby.
Christians, awake! ... ..	Sir J. Goss.
Hark! the hosts of Heaven are singing ... ..	Henry Smart.
O come, new anthems let us sing ... ..	H. J. Gauntlett.
Hark! the heavens' sweet melody ... ..	Sir J. Goss.
O come, loud anthems let us sing ... ..	S. S. Wesley.
Christ is born, tell forth His fame ... ..	Ch. Gounod.
Come, ye nations, thankful own ... ..	Sir G. Elvey.
Hark! the herald angels sing ... ..	Mendelssohn.

London: NOVELLO, EWER and Co.

## CHRISTMAS EVE

A SHORT CANTATA

FOR ALTO SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

NIELS W. GADE.

Op. 40. Price 1s.

London: NOVELLO, EWER and Co.

## THE FIRST CHRISTMAS MORN

A BIBLICAL PASTORAL

THE WORDS WRITTEN BY THE REV. S. J. STONE

THE MUSIC COMPOSED BY

HENRY LESLIE.

Vocal Score, 8vo, 2s. 6d. Vocal Parts, 6d. each.

London: NOVELLO, EWER and Co.

**CHRISTMAS CAROLS**, by FRANK J. SAWYER, Mus. Doc. (Oxon.)  
SOFTLY FELL THE SHADES OF EVENING. Third Edition. 4d. net.

SIX CHRISTMAS CAROLS, in two parts. Second thousand. Price 6d. net.  
I HEARD THE ANGELS YESTERNIGHT. Solo or Duet, with Piano (or Harp) and Harmonium *ad lib.* 4d. net.

Brighton: J. & W. CHESTER, 1, Palace Place.

## CHRISTMAS CAROLS

NEW AND OLD

THE WORDS EDITED BY THE

REV. HENRY RAMSDEN BRAMLEY, M.A.

THE MUSIC EDITED BY

JOHN STAINER, M.A., Mus. Doc.

First Series, paper cover ... ..	s. d.
" " cloth, gilt ... ..	1 6
" " Sol-fa ... ..	2 6
Second Series, paper cover ... ..	1 6
" " cloth, gilt ... ..	2 6
Third Series, paper cover ... ..	1 6
" " cloth, gilt ... ..	2 6
The three Series, complete, cloth, gilt ... ..	5 0
The words only, First, Second, and Third Series ... ..	each 0 1
" " complete, paper cover ... ..	0 4
" " cloth ... ..	0 6

Illustrated Edition (First and Second Series), handsomely bound in cloth, gilt ... .. 7 6  
Library Edition, demy 8vo, with Historical Preface, Roxburgh binding ... .. 7 6

Also in Numbers, 1d. each.

London: NOVELLO, EWER and Co.

## CHRISTMAS CAROLS

ARRANGED FOR

## MEN'S VOICES

FROM THE COLLECTION EDITED BY THE

REV. H. R. BRAMLEY AND DR. STAINER

Price Two Shillings.

The growing use of Carols as open-air music on winter nights, when soprano voices, either of boys or women, are not easily obtained, has suggested the issue of the above, which includes twenty-four of the most popular Carols, old and new.

London: NOVELLO, EWER and Co.

## CAROLS FOR CHRISTMASTIDE

SET TO ANCIENT MELODIES

BY THE

REV. THOMAS HELMORE, M.A.

Words, principally in imitation of the original,

By THE REV. J. M. NEALE, D.D.

18mo, Melody only ... ..	s. d.
" " in packets of 50 ... ..	0 6
" " Compressed Score ... ..	20 0
Folio, with Pianoforte Accompaniment ... ..	4 6
Words only ... ..	0 1
" " in packets of 50 ... ..	5 0

London: NOVELLO, EWER and Co.

## Carols for Christmastide

SET TO MUSIC

FOR LITTLE SINGERS

BY

GEORGE FOX.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

THE

## CHRISTMAS ORATORIO

BY

JOHN SEBASTIAN BACH

THE ENGLISH TRANSLATION AND ADAPTATION BY THE

REV. J. TROUTBECK, D.D.

Paper cover ... ..	s. d.
Paper boards ... ..	2 0
Cloth gilt ... ..	4 0

Chorus parts, octavo, 1s. each.

London: NOVELLO, EWER and Co.



# NEW CHRISTMAS ANTHEM. BEHOLD I BRING

"Melodious, easy, and effective." Price 4d.

M. MARSHALL, Yorktown, Surrey.

**CHRISTMAS ANTHEM, "HOSANNA!"** A short, easy, full Anthem, composed expressly for Parish Choirs, by ALBERT LOWE. Price 3d.

By same Composer, Chant Service for the Te Deum (6th Thousand), 3d.; Anthem, "The Lord is my strength" (35th Thousand), 3d.; Unison Hymn, "Lord of every land and nation" (3rd Thousand), 2d.; Processional Hymn, "Saviour, blessed Saviour," 3d.  
London: NOVELLO, EWER and Co.

## THE CHURCH TIMES says:—

"An able composition, well suited to the season for which it is written, and free from difficulties that may cause uncertainty in performance."

## THERE WERE SHEPHERDS

Anthem for Christmas by E. A. SYDENHAM. Octavo, Threepence. Tonic Sol-fa, Three-halfpence.

London: NOVELLO, EWER and Co.

**SING, O HEAVENS! NEW CHRISTMAS ANTHEM.** Price 3d. and 1,000. By CALER SIMPER, Organist of St. Mary Magdalene, Worcester. (Composer of Eleven Prize Tunes to Favourite Hymns, Organ Voluntaries, &c.)

"A spirited composition, full of melody and effect, and exactly suited to the requirements of good average parish choirs."—*Berke's Worcester Journal*.

Also the following popular, easy, melodious and effective Anthems, &c.:  
AND HE SHALL REIGN. 3rd Edition ... 3d.  
BEHOLD I BRING. 8th Edition ... 3d.  
THERE WERE SHEPHERDS. 4th Edition ... 3d.  
GLORY TO GOD IN THE HIGHEST. 3rd Edition ... 3d.  
MAGNIFICAT AND NUNC DIMITTIS IN F. 5th Edition 4d.  
TE DEUM IN F. 3rd Edition ... 3d.  
London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

## THREE CHRISTMAS CAROLS

By H. HUDSON.

Price 3d. Reprinted from "Carols for Church Seasons" 1s. Exceedingly effective and worth preparing.

BY THE SAME COMPOSER.

## SEQUENCE OF EASTER CAROLS. 1s.

London: NOVELLO, EWER and Co.

## NEW PUBLICATIONS BY

## ALGERNON ASHTON.

FOR PIANOFORTE.

"Gedankenspiele" (Play of Thoughts). Five pieces. Op. 9. (Leipzig: Kahnt.) Net 2s. 6d.  
Two Preludes and Fugues. Op. 16. (Leipzig: Rieter-Biedermann.) Net 2s. 6d.

Three Impromptus. Op. 21. (Stuttgart: Zumsteeg.) Net 3s.

FOR PIANOFORTE DUET.

English Dances. Op. 10. Net 6s.

Scottish Dances. Op. 18. Net 6s.

Irish Dances. Op. 26. Net 6s.

(Berlin: Simrock.)

"Trauliche Zwiegespräche (Cordial Dialogues). Four Simple Pieces. Op. 14. (Leipzig: Siegel.) Net 3s. 6d.

FOR ORGAN.

Interludium. Op. 11. (Leipzig: Rieter-Biedermann.) Net 1s. 6d.

FOR VIOLIN AND PIANOFORTE.

Reverie. Op. 19. (Leipzig: Kahnt.) Net 2s.  
To be had of Mr. ALGERNON ASHTON, 44, Hamilton Gardens, St. John's Wood, N.W., and of Messrs. STANLEY LUCAS, WEBER and Co., 84, New Bond Street, W.

## BARTIMEUS

SACRED CANTATA FOR BARITONE SOLO & CHORUS

The Words selected from the Holy Scriptures

The Music by J. F. H. READ.

Pianoforte and Vocal Score, price 1s. 6d.

Also just published.

## THREE SONGS

FOR BARITONE OR MEZZO-SOPRANO

The Poetry by the Right Hon. the Earl of LYTON.

No. 1. Want. No. 2. Flow, freshly flow. No. 3. A Bird at Sunset.

Price 3s. 9d. or 1s. 6d. each net.

London: NOVELLO, EWER and Co.

**THE LAY OF THE LAST MINSTREL.** New Cantata. Words by SCOTT.

MUSIC BY

T. MEE PATTISON.

Price 2s. 6d. Band Parts may be hired.

**THE ANCIENT MARINER.** Third Thousand. By T. MEE PATTISON. Price 2s. 6d. Band Parts may be hired.

London: NOVELLO, EWER and Co.

## GRAND ALBUM OF OPERATIC DUETS.—

A Collection of forty of the most celebrated Duets for Soprano and Mezzo-Soprano, and Soprano and Contralto, selected from the following Operas, with Italian and English words:—

Giuramento.  
Così Fan Tutti.  
Il Profeta.  
Romeo e Giulietta.  
Matilda di Shabran.  
Furioso.  
Sargino.  
Mosé in Egitto.  
Cenerentola.  
Didone Abbandonata.  
Sosarme.  
Nozze di Figaro.  
Marta.  
Crown Diamonds.  
Freischütz.

Maria Padilla.  
Otello.  
Linda.  
Donna del Lago.  
Clemenza di Tito.  
Vestale.  
Gemma di Vergy.  
Bianco e Faliero.  
Tancredi.  
Demetrio e Polibio.  
Andronico.  
Dinorah.  
Norma.  
Semiramide.  
Mirella.

BOOSEY and Co., 295, Regent Street.

## THE CABINET ORGAN BOOKS.—A Selection

of Offertories, Voluntaries, and Movements for the Small Organ, American Organ, or Harmonium. Edited by J. FITTMAN.

Vol. 1. HANDEL—Nineteen Pieces and Movements.

" 2. BACH—Twenty-one Preludes and Two-part Inventions.

" 3. WESLEY—Seventeen Movements.

" 4. RINCK—Eighty-seven Two, Three, and Four-part Exercises, Preludes, &c.

" 5. VOLCKMAR—Old Masters. Part I. Thirty-four Pieces.

" 6. VOLCKMAR—Old Masters. Part II. Twenty-seven Pieces.

Price One Shilling each Volume.

BOOSEY and Co., 295, Regent Street.

## CHURCH SERVICES. BOOSEY and Co.'s NEW

EDITION. Edited by Dr. STEGALL and W. H. BIRCH.

Rogers in D, 4d.

Gibbons in F, 6d.

Aldrich in G, 6d.

Nares in F, 6d.

Child in G, 6d.

Barrow in F, 4d.

The Te Deums separately, Twopence each.

BOOSEY and Co., 295, Regent Street.

## TO CHORAL SOCIETIES.

## NARCISSUS AND ECHO

Cantata for Mixed Voices.

Price 3s. String parts, 11s. Wind parts, 15s.

## GOD IS OUR REFUGE (Ps. xlvii.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, MUS. BAC., CANTAB.

London: NOVELLO, EWER and Co.

Now ready.

## MRS. SPEAKER; OR, LADY LEGISLATORS.

A NEW DRAMATIC CANTATA.

Libretto, by JAMES WORKMAN; Music composed by A. W. BORST.

Price 3s.

"Considerable tact in the amusing development of the plot and ability in the sparkling character of the music."—*Musical Times*.

"Received with great laughter and applause. The music is spirited and lively, the libretto excellent in idea and perfect in rhyme."—*Liverpool Daily Post*.

"A thorough success. Amusingly told in pleasant verse. The music is lively and attractive."—*Liverpool Daily Courier*.

"Likely to prove exceedingly popular."—*Southport Guardian*.

London: NOVELLO, EWER and Co.

## PIANOFORTE ALBUMS

EDITED BY

BERTHOLD TOURS.

PRICE ONE SHILLING EACH.

VOLUMES I, II, III, IV, V, CLOTH, FOUR SHILLINGS EACH.

VOLUME I. VOLUME III.

No. 1. Compositions by Bach. No. 7. Marches.

" 2. Compositions by Bach. " 8. Marches.

" 3. Compositions by Bach. " 9. Marches.

VOLUME II. VOLUME IV.

" 4. Compositions by Handel. " 10. Gavottes, Minuets, &c.

" 5. Compositions by Handel. " 11. Gavottes, Minuets, &c.

" 6. Compositions by Handel. " 12. Gavottes, Minuets, &c.

VOLUME V.

No. 13. Compositions by Wollenhaupt.

" 14. Compositions by Wollenhaupt.

" 15. Compositions by Wollenhaupt.

List of Contents may be had gratis and post-free.

London: NOVELLO, EWER and Co.

## London Music Publishing Co.'s Publications

**SIX TWO-PART SONGS for Ladies' and Boys' Voices, with Pianoforte Accompaniment.** Written, composed, and dedicated to Sir GEORGE A. MACFARREN by his Pupil, SINGLAIR DUNN. Price 2d. each.

- |                               |                                |
|-------------------------------|--------------------------------|
| No. 1. Come to the woodlands. | No. 4. The Lily of the Valley. |
| " 2. O come, let us sing.     | " 5. The Snowdrop.             |
| " 3. Where bluebells grow.    | " 6. Merry Maidens.            |

Just published. 1s.

**PROGRESSIVE SIGHT-SINGING, for the use of Singing-Classes, Choirmasters, &c.** By ROBERT MACHARDY. An easy systematic course of instruction for teaching to read Music at Sight in a few lessons. A large reduction for quantities.

NEW WORK.

**ARRANGEMENTS for the ORGAN.** By W. J. WESTBROOK, Mus. Doc. This work has been designed to meet the wants of those Organists who have to play organs more or less incomplete. The whole of the pieces may be played, therefore, upon organs with two keyboards; many of them, by a little management, upon organs with only one. The pedal is, of course, indispensable. It has been the aim to make all the pieces thoroughly playable, and as easy as was consistent with their due effect.

Book I.	Andante in D	... ..	C. F. Abel.
	Fugue in B flat minor	... ..	J. S. Bach.
	Fugue in D	... ..	J. S. Bach.
	Bussied in A minor	... ..	L. van Beethoven.
Book II.	Concerto No. 8 in G minor	... ..	A. Corelli.
Book III.	Air in F	... ..	T. A. Arne.
	Fugue in E	... ..	J. S. Bach.
	Larghetto in A	... ..	J. L. Dussek.
Book IV.	Larghetto in F	... ..	J. B. Cramer.
	Adagio in B flat	... ..	J. L. Dussek.
	Andante in C	... ..	J. N. Hummel.
Book V.	Adagio in B flat	... ..	L. Kozeluch.
	Psalm 128 in F	... ..	L. Spohr.
	Air in E	... ..	J. B. Cramer.
Book VI.	Sixth Violin Solo	... ..	A. Corelli.
Book VII.	Sonata in G	... ..	L. Kozeluch.
	Largo in G	... ..	J. Haydn.
	Lento in A minor	... ..	R. Schumann.
Book VIII.	Con spirito in G	... ..	T. A. Arne.
	Fugue in E flat	... ..	A. Scarlatti.
	Adagio in F	... ..	L. Kozeluch.
Book IX.	Fugue in C	... ..	A. Reicha.
	Gondola Song in G	... ..	L. Spohr.
	Two Andantes in E minor	... ..	Mendelssohn.
Book X.	Sonata in F minor	... ..	A. Corelli.
	Fugue in A minor	... ..	G. E. Eberlin.
	Adagio in D	... ..	L. Kozeluch.
Book XI.	Adagio in E flat	... ..	J. Haydn.
	Fugue in F	... ..	G. E. Eberlin.
Book XII.	Melody in F	... ..	R. Schumann.
	Fugue in D	... ..	T. Adams.
	Fugue in E minor	... ..	G. F. Eberlin.
	Adagio in B flat	... ..	I. Pleyel.
Book XIII.	Hallelujah Chorus ("Messiah")	... ..	G. F. Handel.
Book XIV.	The heavens are telling ("Creation")	... ..	Haydn.
	With verdure clad	... ..	Haydn.

Each Book, price 1s. 6d. net.

NEW WORK FOR THE VIOLIN.

**THE VIOLINIST'S RÉPERTOIRE.** Edited by ALFRED BURNETT, R.A.M. To be published monthly. Containing Pieces for one or more Violins, principally with Pianoforte Accompaniments. The whole, when completed, it is hoped, will form a complete *répertoire* for the professor with his pupil, the student in his chamber, and the amateur in the salon.

- Nos. 1 and 2 (double number). Quartet, by the Editor. 3s. net.  
 No. 3. Largo and Presto assai, by GIOVANNI BUONICINI (1731). 1s. 6d. net.  
 No. 4. Entr'acte from Donizetti's "La Fille du Régiment." 1s. 6d. net.  
 No. 5. Romance for Violin, by R. B. ADAMS. 1s. 6d. net.  
 Nos. 6 and 7. Trio for Three Violins, by GEMINIANI. 3s. net.  
 Nos. 8 and 9. Bolero for Violin, with Pianoforte Accompaniment, by J. E. GERMAN. 3s. net.  
 No. 10. Adagio and Fugue, with Pianoforte Accompaniment, by ARCHANGELO CORELLI. 1s. 6d. net.  
 No. 11. Duo for Two Violins, with Pianoforte Accompaniment, by R. SCHUMANN. 1s. 6d. net.  
 No. 12. Barcarole, with Pianoforte Accompaniment, by F. H. SIMMS. 1s. 6d. net.  
 Nos. 13 and 14. Andante and Rondo, for Violin, with Pianoforte Accompaniment, by J. B. VIOTTI. 3s. net.  
 No. 15. An Idyl for Violin, with Pianoforte Accompaniment. 1s. 6d. net.

(To be continued.)

"The Performing Edition"

## HANDEL'S "MESSIAH"

The Pianoforte Accompaniment arranged and the whole Edited, with Historical and Analytical Preface, by

SIR GEORGE A. MACFARREN.

Paper cover, 2s.; Cloth boards, 2s. 6d. Cloth extra, 4s.; Words, 6d.

## ANTHEMS, &amp;c.

Balaam's Prophecy, "I shall see Him." For Christmas. Vocal score, folio	Dr. William Spark	1 6
Ditto, two	"	0 3
Ditto, Vocal parts. Per set	"	1 0
Ditto, Tonic Sol-fa Edition	"	0 1
Glory to God in the Highest. For Christmas.	S. C. Cooke	0 1
Hear my prayer. Unison	Rowland Briant	0 3
It is a good thing to give thanks unto the Lord. Voices in Unison	George Rayleigh Vicars	0 3
Lord, Thou hast been our refuge	Frederick Monk	0 3
O Lord, rebuke me not in Thine indignation. For Lent.	Geo. Rayleigh Vicars, B.A., Cantab.	0 3
Praise ye the Lord. Unison	Rowland Briant	0 3
The Spirit of the Lord	L. Samson	0 3
Though your sins be as scarlet. Unison	R. Briant	0 2
Eternal Father. Hymn	J. Spawforth	0 2

LONDON MUSIC PUBLISHING CO. (LIMITED),  
54, GREAT MARLBOROUGH STREET, W.

Revised Edition.

## MISSA PAPÆ MARCELLI

(Six parts)

COMPOSED BY

G. PIERLUIGI DA PALESTRINA.

Edited for the use of the Bach Choir by OTTO GOLDSCHMIDT, Member of the Royal Swedish and Royal Academy of Music, London.

Price Two Shillings.

London: NOVELLO, EWER and Co.

Just published.

## ANT. DVORÁK

## SECOND SYMPHONY in D MINOR

Op. 70 (composed for the Philharmonic Society).

Full Score	... ..	net	40s.
Orchestral Parts	... ..	"	72s.
Pianoforte Duet	... ..	"	24s.

London: NOVELLO, EWER and Co.

## COMPOSITIONS BY SIR GEORGE ELVEY.

**HARK! THOSE VOICES SWEETLY BLENDING.** Motett for four Voices, with Distant Choir. Price 6d.; Vocal Parts, 1s.  
**SOFTLY, SOFTLY BLOW, YE BREEZES.** Part-song. Composed and dedicated to the Members of the Windsor and Eton Amateur Madrigal Society. Price 1s.

**CHRISTMAS BELLS.** Impromptu. Arranged for the Organ or Pianoforte. Price 1s. 6d.  
 London: NOVELLO, EWER and Co.

PRICE TWO SHILLINGS AND SIXPENCE.

DEDICATED BY SPECIAL PERMISSION TO  
H.R.H. THE DUKE OF EDINBURGH, K.G.

## SONGS FOR SAILORS

WRITTEN BY

W. C. BENNETT

SET TO MUSIC BY

J. L. HATTON.

ONE VOLUME, OCTAVO, CONTAINING  
FORTY SONGS:

Trafalgar.	Saturday night at sea.
Would you be a sailor's wife.	Duncan at Camperdown.
A fisher-wife's song.	Rum.
Nay, never cry, lass.	Rodney and De Grasse.
A kiss to take to sea.	From sea.
Homeward bound.	A wife's song.
The Nile.	The winds, inconstant ever.
The apparition.	Old Benbow.
The Dutchman's broom.	There's nothing like a smoke.
Take me, lass, for life.	The seaboys' dream.
The fine old English admiral.	A song of the sea.
Ring, happy bells.	The wife for a British sailor.
The forsaken.	We roam and rule the sea.
The sailor's dream.	The homeward watch.
To sea.	Off to sea.
Rooke in the Bay of La Hogue.	A mother's song.
A thousand leagues away.	Here we sit by our Christmas fire.
Strike, and strike hard.	A Christmas song.
Were I that gull.	Outward bound.
Hawke in Quiberon Bay.	Herrings are in the bay.

With Illustrated Cover and Engraved Portrait of H.R.H.  
the Duke of Edinburgh, K.G.

LONDON: NOVELLO, EWER AND CO.

## THE HYMNARY

A BOOK OF CHURCH SONG.

No.				s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	...	...	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	...	...	0 6
3.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	...	...	0 4
4.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	...	...	0 3
5.	Hymns with Tunes. Demy 8vo. Cloth	...	...	4 0
6.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	...	...	5 0
7.	Hymns only. Demy 8vo. Cloth	...	...	3 0
8.	Hymns with Tunes. Treble part only. Royal 24mo. Cloth, bevelled boards, gilt lettered, red edges	...	...	1 6
9.	Hymns with Tunes. Small post 8vo. to bind with the Pearl 8vo Prayer Book. Cloth	...	...	2 6
10.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	...	...	3 0
11.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	...	...	10 6
12.	Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.	...	...	

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.  
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

## THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.  
TO MATCH EITHER EDITION.

No.				s. d.
1.	The complete work, containing 751 Tunes and Chants.	...	...	4 0
2.	Limp cloth	...	...	5 0
3.	Cloth boards	...	...	3 0
4.	Small edition	...	...	3 0
5.	Tonic Sol-fa	...	...	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),

With Canticles and Anthems.

Pointed for Chanting for Congregational use ... 1 3  
(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London: NOVELLO, EWER and Co.; Bristol: W. and F. MORGAN;  
And all Booksellers and Musiciansellers.

## THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 6d.; Treble, 18mo, 1s. Words only, 6d. and 6d.; paper, 4d.

London: NOVELLO, EWER and Co.; and SIMPKIN and MARSHALL.

TE DEUM LAUDAMUS, set to music in the key of G. By ALFRED J. DYE. Price 4d.

London: NOVELLO, EWER and Co.

Reduced Price, Threepence.

G. A. MACFARREN'S CANTATE DOMINO and  
G. A. MACFARREN'S DEUS MISEREATUR. For Voices in Unison and Organ.  
8vo. London: NOVELLO, EWER and Co.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS  
for small Choirs. First Series. Boys' and Female Voices.  
Second Series. Female and Male Voices.  
These Anthems are available as Duets for private use.  
London: NOVELLO, EWER and Co.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 250 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &amp;c. London: NOVELLO, EWER and Co.

CHURCH MUSIC. By Dr. E. J. CROW.

Te Deum and Jubilate in C	...	...	...	9d.
Magnificat and Nunc dimittis in C	...	...	...	6d.
Cantate and Deus miseratur in G	...	...	...	8d.
Harvest Hymn. (6d. per 100)	...	...	...	1d.

London: NOVELLO, EWER and Co.

Fifth Edition, enlarged. Small 4to. Price 2s., paper cover; 3s., cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &amp;c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Venite exultemus Domino," the Daily and Proper Psalms, &amp;c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: NOVELLO, EWER and Co., 1, Berners Street, W.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 6d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH,

pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &amp;c., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK.

Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 6d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT BOOK. Edited by

E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER and CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d. NOVELLO, EWER and Co.; and PARKER and Co.

Eighteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57

RESPONSES, &amp;c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS,

and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter, having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLI-  
CANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLI-  
CANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION.  
Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

PLAIN SETTING

OF THE

OFFICE FOR THE HOLY COMMUNION

INCLUDING

BENEDICTUS and AGNUS DEI FOR GENERAL USE

By E. W. TAYLOR, Mus. Doc.

Price Fourpence.

London: NOVELLO, EWER and Co.

## TWELVE KYRIES

BY

E. TOWNSHEND DRIFFIELD.

Price 3d.

London: NOVELLO, EWER and Co.

SCHOOL CANTATAS, &amp;c. (Secular), by GEO. SHINN, Mus. Bac., containing moderately easy Solos, Duets, and Choruses, for Soprano and Alto. Suitable for the use of Private and Public Schools.

THE FOUR SEASONS. Staff Notation, 1s. 6d.; Sol-fa, 6d. "We cordially recommend this cantata."—*School Guardian*.

Just published.

THE BELL TOWER. Most of the pieces in this Cantata can be used separately. Staff Notation, 1s.; Sol-fa, 4d.

SELECT SCHOOL SONGS. Mostly original with Pianoforte Accompaniment. Staff Notation, 8d.; Sol-fa, 3d.

HART and Co., 22, Paternoster Row, E.C.

## REDUCED PRICES OF HOUSELEY AND MONK'S POINTED PSALTER.

				s. d.
4to Edition, with Chants in Short Score	....	....	....	4 0
12mo Edition. Vocal parts	....	....	....	Each 1 6
32mo Edition. Words only	....	....	....	0 9
Ditto. Ditto with Proper Psalms	....	....	....	1 0

*This pointing of the Psalter is authorised by His Grace the Archbishop of York.*

London: NOVELLO, EVER & CO., 1, Berners Street (W.), and So & St, Queen Street (E.C.)

### RUTH A SACRED CANTATA

Words by EDWARD OXFORD

MUSIC BY ALFRED R. GAUL.

"Ruth" is a work of sterling power; its musical form is that of perfect tunefulness combined with simplicity and strength. There is nothing involved about it, nor the least straining after unattainable effects. The composer has grasped his theme in a thoroughly sympathetic manner, and has produced a work which is worthy of the subject. . . . One of the sweetest numbers in the Cantata is Ruth's solo, 'Entreat me not to leave thee,' which is instinct with pathetic expression. . . . Boaz's solo, 'Go not from hence, my daughter,' is another effective number. . . . A choral, 'Nightfall,' is an exquisitely beautiful conception; and the intermezzo, 'Daybreak,' and the jubilant Wedding Chorus which follows, are full of spirit and vivacity, rushing forward with a joyous bound that carries the audience completely away. An enthusiastic encore was given to the intermezzo and chorus."—*Bradford Observer*.

"That the idyllic story of Ruth is one admirably adapted for artistic illustration is unquestionable, and poets, painters, and musicians have over and over again made it a subject for the exercise of their talents, and we have no hesitation in saying that in its poetical and musical treatment by Mr. Oxford and our townsman, it has been invested with increased interest. . . . Pieces such as Mr. Gaul's Opus 34 are much wanted, and we believe that when the 'Ruth' Cantata is heard in our Town Hall it will be at once accepted as a valuable addition to our stock of music suitable for performance by fairly advanced and advancing societies."—*Birmingham Daily Gazette*.

"Bright, tuneful, fresh, and musicianly—this work will be a great favourite, and will add to Mr. Gaul's reputation. The second part will be liked better than the first. It opens in the harvest-field, and here the real idyll begins, and with it the charm and grace and freshness of Mr. Gaul's inspiration. The maidens' chorus, bright as the morning it greets, and the men's robust and vigorous reply, well introduce the fresh and melodious joy-breathing music of Ruth, the chastened yet hopeful address of Naomi, and the hearty generous welcome of Boaz. . . . The work closes with a short but spirited chorus, 'Rejoice, for blessings round us fall,' which will bear comparison with anything Mr. Gaul has written. An effective fugue passage carefully worked out, but not overdone, is inserted between strains of joyful acclamation of considerable freshness and vigour."—*Birmingham Weekly Dart*.

"Ruth" has been set to music by several composers; none, however, has become so worthily popular as the Cantata under notice. Although somewhat simple in parts, it contains some charming music, and is highly characteristic of the story it so vividly illustrates."—*South Wales Express*.

"Full of flowing melody."—*Salisbury Times*.

PERFORMED IN THE TOWN HALL, BIRMINGHAM,  
ON SEVEN OCCASIONS.

Vocal Score, paper cover, 2s.; paper boards, 2s. 6d.; cloth, 4s.  
The Choruses (only) in Vocal Score, for Musical Societies, paper cover, 1s.

Tonic Sol-fa Edition, 9d. Band Parts on loan.

London: NOVELLO, EVER and Co.

**JOHN GILPIN.** Cantata. The music by THOMAS ANDERTON. This popular Cantata has been performed five successive nights, by 600 voices, at Birmingham, with great success. The price is now reduced from 5s. to 2s. 6d.  
London: HUTCHINGS and ROMER, 9, Conduit Street, Regent Street, W.

### THE HOLY CITY A SACRED CANTATA BY ALFRED R. GAUL.

"The work is an honour to English Art, and has elevated its composer into a place of distinction amongst native musicians."—*Queen*.

"A good sound musical work is this 'Holy City.' I have no hesitation in saying that it creditably represents English art, and does honour not only to the skill but to the judgment and taste of Mr. Gaul."—*Daily Telegraph*.

"The reception was favourable in the extreme, and the Cantata must henceforth be classed among the successes which the Birmingham Musical Festivals have brought to light."—*Standard*.

"The 'Holy City' is evidently the work of a thoughtful as well as a clever composer, and should make its mark among thoroughly English productions of a sacred character."—*Musical Times*.

"We hope and believe that the reception given last night to Mr. Gaul and to his 'Holy City' Cantata will prove an earnest of its popularity and acceptance throughout the length and breadth of the land."—*Birmingham Daily Gazette*.

"A most interesting, tuneful, and scholarly work."—*Manchester Courier*.

"This fine work will considerably enhance Mr. Gaul's reputation as a musician."—*Liverpool Daily Courier*.

Vocal Score, paper cover, 2s. 6d.; ditto, paper boards, 3s.; ditto, scarlet cloth, 4s. Voice parts, for the use of Choral Societies, each 1s. A Selection of Soprano and Contralto Movements for School Use, 1s. 3d. Band Parts on Loan. Tonic Sol-fa Edition, 1s.

London: NOVELLO, EVER and Co.

TO CHORAL SOCIETIES.

BEFORE DECIDING FOR THE COMING SEASON WRITE  
FOR A COPY OF

### THE TOURNAMENT NEW DRAMATIC CANTATA

MUSIC BY

JOHN STORER, Mus. Bac., OXON.

Two Shillings net.

This work is being rapidly taken up, on account of its possessing all those points which Choral Societies are in need of; for it is not too difficult, but still full of interest alike for Solo voices, Chorus, and Orchestra, melodious and effective. Although just out it has been already taken up by various societies at Bishop Auckland, Doncaster, Kibworth, Leeds, Salisbury, Scarborough, Plymouth, and Whitby.

Full Score and MS. Orchestral Parts lent free on application to the Author, 147, North Marine Road, Scarborough.  
London: NOVELLO, EVER and Co.

Just published.

### FRANZ SCHUBERT NEW EDITION OF COMPLETE WORKS

First Série, Vol. II., containing Symphonies, No. 5, in B major; No. 6, in C major; No. 7, in C major; No. 8, in B minor, in full score . . . . . complete, net 20s. 6d.

London: NOVELLO, EVER and Co.



WILL SHORTLY BE PUBLISHED BY SUBSCRIPTION.

## THE "LONDON" CHANT BOOK

EDITED BY

HARVEY LÖHR &amp; HOWARD B. HUMPHERY.

PRICE FIVE SHILLINGS NET.

PRICE TO SUBSCRIBERS, THREE SHILLINGS.

THIS work will contain nearly 600 Chants (single and double) by Ancient and Modern Composers, about 100 of which, including many composed expressly, have not before been published.

A large number of Chants by the following well-known composers, which have never been printed, will appear in the work: Professor the Rev. Sir F. A. G. Ouseley, Professor G. A. Macfarren, Dr. Philip Armes, Dr. E. Bunnett, Mr. Ernest Ford, Mr. Myles B. Foster, Dr. G. M. Garrett, the late Dr. Gauntlett, Dr. H. Hiles, Mr. C. W. Lavington, Dr. W. H. Longhurst, Mr. E. Prout, Mr. Kellow Pye, Mr. Joseph Robinson, Mr. B. Luard Selby, the late Mr. Henry Smart, Dr. Spark, Mr. Charles E. Stephens, Mr. W. G. Wood, Mr. Charles Salaman, &c. Intending subscribers should forward their names at once to Mr. Harvey Löhr, 33, Blandford Square, London, N.W.

## CHURCH MUSIC

BY

DR. FRANK BATES.

TE DEUM in B flat	...	...	...	...	...	6d.
JUBILATE	...	...	...	...	...	4d.
MAGNIFICAT and NUNC DIMITTIS	...	...	...	...	...	4d.
HEAR MY PRAYER. Anthem (Soprano Solo and Chorus)	...	...	...	...	...	5d.
GOD IS OUR HOPE AND STRENGTH. Anthem (for Parish Choirs)	...	...	...	...	...	3d.

London: NOVELLO, EWER and Co.

## M. MARSHALL'S MUSIC.

- No. 1. NOW UPON THE FIRST DAY. (Easter.) 2s. net.  
 " 2. PRAISE THE LORD. (Harvest.) 3rd Edition.  
 " 3. AND WHEN THE DAY. (Whitsuntide.)  
 4d. each. To be continued.  
 New Song—TO MEET AGAIN. 2s. net.  
 Yorktown, Surrey.

BY REV. H. H. WOODWARD, M.A., Mus. Bac.,  
 Magnificat and Nunc dimittis in D, 6d.; Te Deum and Benedictus in D. Sung by 1,800 voices in Worcester Cathedral, 6d.  
 London: NOVELLO, EWER and Co.

BERLIOZ'S TE DEUM. Op. 22. Performed at the Crystal Palace, April 18, 1885. Vocal Score, 2s. net.  
 STANLEY LUCAS, WEBER and Co., 84, New Bond Street, London, W.

Just published.

## THE HOME HYMN BOOK

With accompanying Tunes.

A MANUAL OF SACRED SONG FOR THE FAMILY CIRCLE.

Cloth, red edges, 4s. 6d.

London: NOVELLO, EWER and Co.

Just published.

HYMN-TUNES. By JAMES TURLE. Collected and edited by his daughter, S. A. TURLE. Price 3s.  
 London: NOVELLO, EWER and Co.

Just published.

I WAITED PATIENTLY FOR THE LORD.  
 Full Anthem. By FREDERICK G. COLE. Price 3d.  
 WEEKES and Co., 14, Hanover Street, W.

Also, by the same Composer.

MAGNIFICAT and NUNC DIMITTIS, in E flat.  
 Price 4d.

"We have no hesitation in pronouncing this setting of the Evening Canticles one of the best of those recently published... quite within the means of ordinary choirs."—*Musical Times*, 1884.

MAGNIFICAT and NUNC DIMITTIS, in B flat. Price 4d. Easy Setting, chiefly in Unison.

London: NOVELLO, EWER and Co.

COMMUNION SERVICE, in B flat. By CEDRIC BUCKNALL, Mus. Bac., Oxon., Organist of All Saints', Clifton. Complete, with Benedictus and Agnus Dei, price 1s.  
 London: NOVELLO, EWER and Co.

VESPER MUSIC, No. 5, now ready. Magnificat and Nunc dimittis, by W. HAYNES, Organist, Priory Church, Malvern. These Settings have been sung at several Choral Festivals. No. 1, 2d.; Nos. 2, 3, 4, and 5, 3d. each.  
 London: NOVELLO, EWER and Co.

THE ORGANIST'S QUARTERLY JOURNAL  
 (edited by Dr. SPARK). Part LXVIII., 5s., contains: Allegretto in C major, by William Spark; Introduction and Fugue, by Dr. Jacob Bradford; Fantasia on the Ancient Melody "O Filii et Filiae," by Alan Gray. London: NOVELLO, EWER and Co.

## VOCAL MUSIC

BY

E. BUNNETT, Mus.D.

HARVEST ANTHEM—BLESSED BE THOU	...	...	...	...	...	3d.
Part-Song, "The Rhine Maiden"	...	...	...	...	...	3d.
" "Spring"	...	...	...	...	...	3d.
" "Now Autumn crowns the year"	...	...	...	...	...	3d.
" "Beware"	...	...	...	...	...	1d.
150th Psalm, "Out of the deep," for Tenor Solo and Chorus, suitable for Choral Societies	...	...	...	...	...	1s.
Office of the Holy Communion	...	...	...	...	...	6d.
Te Deum laudamus, in E	...	...	...	...	...	3d.
Benedictus and Jubilate, in E	...	...	...	...	...	3d.
Magnificat and Nunc dimittis, in A	...	...	...	...	...	3d.

And all other works by the same Composer.

London: NOVELLO, EWER and Co.

Just published.

## ORIGINAL COMPOSITIONS

FOR THE

## ORGAN

By E. BUNNETT, Mus.D., CANTAB.

No. 1. Larghetto Espressivo	...	...	...	...	...	net 1s.
" 2. Andantino in G	...	...	...	...	...	"
" 3. Festal March	...	...	...	...	...	1s.
" 4. Andante Religioso in E	...	...	...	...	...	6d.
" 5. Funeral March in C minor	...	...	...	...	...	1s.
" 6. Fantasia and Fugue in D	...	...	...	...	...	1s.
Or, the whole complete	...	...	...	...	...	3s.

London: NOVELLO, EWER and Co.

## MOORE'S IRISH MELODIES

WITH SYMPHONIES AND ACCOMPANIMENTS

BY

M. W. BALFE.

Folio Edition, cloth, gilt edges, 21s.; octavo, paper cover, 2s. 6d.  
 paper boards, 3s.; green cloth, 4s.

The Songs and Duets are printed separately, folio, at Sixpence each.

A SELECTION OF FIFTY OF

## MOORE'S IRISH MELODIES

HARMONISED FOR FOUR VOICES

BY

M. W. BALFE.

One Volume, octavo, cloth boards, 4s.; or, singly, at One Penny each.

A SELECTION FROM

## MOORE'S IRISH MELODIES

ARRANGED FOR TWO VOICES

BY

M. W. BALFE.

Octavo, in paper cover, price One Shilling.

London: NOVELLO, EWER and Co.

**FOUR-PART SONGS** by S. S. STRATTON.—  
"Monarch Winter," words by W. S. PASSMORE, 3d.; "Summer  
is but fleeting," words by E. OXENFORD, 3d.; "Merrily every bosom  
boundeth," words by THOMAS MOORE, 3d.  
London: NOVELLO, EWER and Co.

**DICKORY, DICKORY, DOCK.** Humorous Glee.  
By ALFRED ALLEN. "The composer evinces considerable  
humour."—*Saturday Review*. Price 4d. NOVELLO, EWER and Co.

**POPULAR COMPOSITIONS** by GABRIEL  
DAVIS.

SONGS.	NET.
WHO'S FOR THE QUEEN? (New Patriotic Song) 8d. The Words written by F. E. Weatherly ... ..	2 0
KING CARNIVAL. The Words written by F. E. Weatherly BY THE RIVER. The Words written by Herbert Gardner ...	2 0
ELSIE (The Flower Girl's Song) ... .. (Sung by Miss ADA TOLEIKEN.)	2 0
THE ZINGARA ... .. (Sung by Miss JOSÉ SHERRINGTON.)	2 0
THE COMING YEAR. The Words written by Dean Alford THE OLD MEADOW GATE. The Words written by R. Richardson, Esq. ... ..	2 0
NELLIE OF THE LEA. The Words written by R. Richardson, Esq. ... ..	2 0
THE LITTLE LASS 'O' BRAY. The Words written by Edward Oxenford ... .. (Sung by Miss JOSÉ SHERRINGTON and Miss JEANIE ROSSE.)	2 0

PIANOFORTE, &c.	NET.
ALBANY. Grande Marche Triomphale (Composed in honour of the Marriage of H.R.H. Prince Leopold). 2nd Edition... ..	2 0
Transcription for the Organ, by Dr. W. J. Westbrook ... ..	2 0
MY LADY BARBARA'S GAVOTTE ... ..	2 0

PART-SONGS, S.A.T.B.	NET.
THE THREE STARS. 2nd Edition ... ..	0 2
THE KNIGHT'S RETURN. 7th Edition ... ..	0 2
GOD SAVE THE PRINCE. 15th Edition ... ..	0 2
THE DISTANT SEA. 6th Edition ... ..	0 2
TO THE WOODS. 10th Edition ... ..	0 2
HARK! 'TIS MUSIC. 6th Edition ... ..	0 2
THE HOUR OF REST. 4th Edition ... ..	0 2
DAME WIGGINS OF LEE. (Humorous) 8th Edition ... ..	0 2
DAME TROT. (Humorous) 6th Edition ... ..	0 2
WHO'S FOR THE QUEEN? 3rd Edition. (Patriotic Par- song. For T.T.B.B.) ... ..	0 3

London: NOVELLO, EWER and Co., 1, Berners Street, W.,  
and 80 & 81, Queen Street, E.C.

**HUMOROUS GLEES, PART-SONGS, &c.,** by  
A. J. CALDICOTT:—  
Humpty Dumpty ... 6d. Sobbing Quartet ... 3d.  
The House that Jack Built ... 6d. The Haymakers ... 4d.  
Jack and Jill ... 4d. Yule ... 4d.  
Little Jack Horner ... 6d. Out on the Waters ... 4d.  
Now ready, A FISHY CASE  
Children's Operetta, in two acts, with illustrations, price 2s. 6d.  
METZLER and Co., Great Marlborough Street, W.

**NEW MUSIC**, by ALBERT HAM, F.C.O.—**LITTLE  
JACK HORNER.** Humorous Glee for S.A.T.B. Sung with  
the greatest success in London and the provinces. Price 4d. **THE  
ROBIN, Two-Part Song**, &c. Price 2d.  
London: NOVELLO, EWER and Co.

**ALFRED GILBERT'S SINGING-BOOK** for  
PUBLIC SCHOOLS and CHOIR BOYS is equally adapted  
for Ladies' and other Schools. Price 6d. Appendix of Practical  
Exercises. 6d. London: NOVELLO, EWER and Co.

**THE SINGING BOOK** Series of Two-Part Songs.  
For Treble Voices, with Pianoforte Accompaniment. Suitable  
for Classes. 8vo, 2d. each. London: NOVELLO, EWER and Co.

**CATECHISM** on the **RUDIMENTS OF MUSIC**  
and **PIANOFORTE PLAYING.** By E. ELLICE JEWELL.  
Fourth and Revised Edition, price 1s. Also,

**ELEMENTARY EXERCISES**, to be used in con-  
junction with the above-named work. No manuscript music-  
book or paper will be required, as space is left with ruled staves for  
the pupil to write all the exercises in this book. Price 2s.

**PIANOFORTE STUDENT'S DAILY STUDY**  
comprising Scales, Chords, Arpeggi, and Finger Exercises  
Arranged by ELLICE E. JEWELL. Price 6s.  
LAMBOURN COCK, 25, Old Bond Street, London.

**HARMONY NOTES.** Compiled by E. M. BOWLES.  
Price 1s.  
"The modest title of this little book will scarcely perhaps suffi-  
ciently indicate its value."—*Musical Times*.  
"A great deal of information as to what is generally called Thorough-  
Bass is presented in a concise form, as well as the principles of  
Harmony."—*Orchestra*.  
LAMBOURN COCK, 25, Old Bond Street, London.

Just published, price 2d.  
**WELCOME, YOUNG SPRING!**

PART-SONG FOR S.A.T.B.

BY  
W. W. PEARSON.  
London: NOVELLO, EWER and Co.

**PART-SONGS FOR S.A.T.B.**

BY W. W. PEARSON.

The Iron Horse ... ..	4d.
The Coral Grove ... ..	3d.
The Ocean ... ..	3d.
The River ... ..	3d.
Sweet Spring (Madrigal) ... ..	3d.
Pibroch of Donuil Dhu (Sir Walter Scott) ... ..	3d.
Over the Mountain Side (Four-part Serenade) ... ..	3d.
Soul of Living Music (Soprano Solo and Chorus) ... ..	3d.
The Dream of Home (Thomas Moore) ... ..	2d.
Summer and Winter ... ..	2d.
Departed Joys (Thomas Moore) ... ..	2d.

London: NOVELLO, EWER and Co.

**HUMOROUS PART-SONGS FOR S.A.T.B.**

BY W. W. PEARSON.

THREE DOUGHTIE MEN.  
Price Threepence.

A RYGHTE MERRIE GESTE.  
Price Fourpence.

London: NOVELLO, EWER and Co.

**WILLIAM J. YOUNG'S  
NEW PART-SONGS FOR S.A.T.B.** 8vo.

25. Who is Sylvia? ... ..	3d.
26. O Anglia! land of the brave ... ..	3d.
27. Where are you roaming, O mistress mine? ... ..	3d.

**POPULAR PART-SONGS BY WILLIAM J. YOUNG.**

Hail, merry Christmas... ..	20th thousand	2d.
A merry Christmas to you all ... ..	6th "	3d.
A happy New Year ... ..	4th "	3d.
I love the merry springtime ... ..	24th "	2d.
Gaily thro' the greenwood ... ..	47th "	2d.
England's glory ... ..	6th "	3d.
Fairy Revels ... ..	11th "	3d.
Forest Echoes ... ..	9th "	3d.
How ye balmy breezes blow ... ..	8th "	3d.
Come, let us be merry and gay ... ..	5th "	3d.
The coming of spring ... ..	3rd "	3d.
Sunny rays (with Soprano solo) ... ..	3rd "	3d.
The streamlet (with Soprano solo) ... ..	4th "	3d.

London: NOVELLO, EWER and Co., 1, Berners Street, W.  
Manchester: HIME and ADDISON; or, Composer, 51, Barton Arcade.

Just published.  
**ON SALUTARIS HOSTIA.** For Soprano or Tenor,  
with Violin obbligato and Organ Accompaniment. By J.  
SUMMERS. Price 4s.  
London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.  
**ON TUNING THE ORGAN:** Illustrated.  
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEM-  
STOCK, Diss.

"Every page shows that Mr. Hemstock is master of his subject."—  
*Musical Standard*.

"Contains much useful information."—*Musical Times*.  
"A practical and useful book."—*Music Trade Review*.

**SIX SONGS  
FOR SOPRANO OR TENOR**

COMPOSED BY

HERMANN GOETZ

Op. 12.

The English Version by the Rev. J. TROUTBECK, D.D.  
Two Books, 2s. each net.

BOOK I.	BOOK II.
The Secret ... ..	Gertrude's Song ... ..
The Gentle Touch ... ..	The Forsaken Maiden ... ..
The Passage Bird ... ..	Soothing ... ..

London: NOVELLO, EWER and Co.

**SUMMER NIGHTS**

(LES NUITS D'ÉTÉ)

SIX SONGS BY THÉOPHILE GAUTIER

Set to Music, with Accompaniment for small Orchestra or Pianoforte

BY

HECTOR BERLIOZ

Op. 7.

English version by FRANCIS HUEFFER. Price 2s. 6d.

London: NOVELLO, EWER and Co.

**MAGNIFICAT and NUNC DIMITTIS in E flat,**  
by HENRY T. TILTMAN. Price 6d.  
London: NOVELLO, EWER and Co.

**SONGS by H. T. TILTMAN.**  
**HOMEWARD BOUND.** 2s. net. Sung by Miss  
Hilda Wilson.

**DAPHNE.** Sung by Mr. Frank Walker. 2s. net.  
Both the above published by  
Messrs. WEEKES and Co., 14, Hanover Street, W.

**NEW EDITION, REVISED and ENLARGED.**  
Royal 8vo, 224 pp., cloth 10s. 6d.

**DAY'S TREATISE ON HARMONY,** revised  
throughout, with an Appendix by Sir G. A. MACFARREN.  
London: HARRISON and SONS, 59, Pall Mall, S.W.

**PAPINI'S VIOLIN SCHOOL GIVEN AWAY.**  
See below.

**VIOLINIST.**—One Thousand (1,000) Presentation  
Copies of the "First Part" of PAPINI'S celebrated VIOLIN  
SCHOOL will be sent free to all applicants (country and abroad only)  
on receipt of threepence halfpenny (3½d.) to defray postage. The  
great success of this important work enables the publisher to present  
one thousand copies of the "First Part" as a gift in recognition of the  
support accorded him in issuing this "unique" Violin School. Usual  
net prices: Part I., 2s. 6d.; Parts II., III., and IV., 4s. each; the four  
parts together, 10s. 6d.; bound in boards, 12s. Address, "Edition  
Chanot," 179 and 185, Wardour Street, Oxford Street, London, W.

**PAPINI'S VIOLIN SCHOOL GIVEN AWAY.**  
See above.

**VIOLINISTS,** interesting to.—Just published,  
24 **ELEMENTARY MELODIOUS STUDIES** in the first  
position, for Violin, with Pianoforte Accompaniment, by GUIDO  
PAPINI. Op. 68. Price 5s. (2s. 6d. net). Address, "Edition Chanot,"  
179 and 185, Wardour Street, Oxford Street, London, W.

**"EDITION CHANOT,"** the Catalogue of, con-  
taining a list of Solos, Duets, and Trios, for the Violin,  
Viola, and Violoncello, with or without Piano Accompaniment, sent  
post-free on application. Address, Edition Chanot, 179 and 185, War-  
dour Street, Oxford Street, London, W. F. W. Chanot, Proprietor.

## SYMPHONY No. 3

IN F MAJOR

COMPOSED BY

**EBENEZER PROUT**

Op. 22.

Full Score, 30s.; Orchestral Parts, 25s.  
Pianoforte Arrangement, four hands, 7s. 6d.

DAILY TELEGRAPH.

"Mr. Prout has followed closely the lines laid down by the classical  
masters, having first turned a deaf ear to the counsels of their suc-  
cessors. The result is that we have a new symphony perfectly clear  
in form, so constructed as that the relation of any one part to the rest  
is readily discovered, and so scored as that the various powers of the  
orchestra are kept in their proper places and put to a legitimate use.  
These are great merits to begin with, and more appear when the sym-  
phony is looked into. Following the oldest form, Mr. Prout begins  
with an independent introduction, developed at some length, and  
serving to excite expectation. From it he passes to an allegro, in  
which the cheery spirit of Haydn and not a little of his beautiful sim-  
plicity are easily discerned. The principal subject is worked out in  
quite a joyous mood, but always in scholarly fashion. Greater grace  
and melodiousness mark the second subject, the contrast being admir-  
ably suitable, and accentuated in the course of the movement, while  
variety springs from the judicious employment of antiphonal passages  
for the strings and wind, as well as from the changeful blending of the  
two. The working out part of the allegro is especially interesting.  
The second movement is a long stream of melody not unsuggestive of  
Schubert, both in this respect and in the pretty conversation which the  
instruments sustain. Mr. Prout has written this larghetto lovingly,  
and with keen sympathy for the various means employed. The char-  
acter of the movement is fairly uniform, but it never becomes monotonous,  
owing to the amplitude of the composer's resources. For  
varied detail in the third movement, an intermezzo in the Spanish  
style, we find abundant fancy of the most delicate and dainty nature.  
No words can convey an idea of this piece, which is destined to become  
a favourite whenever heard. Its characteristic beauty, I should add, is  
attended by the highest technical finish."

DAILY CHRONICLE.

"Those who are acquainted with Mr. Prout's two former Symphonies,  
and with his other thoughtful and finished works, will be glad to  
learn that his third Symphony is as masterly in construction and as  
admirable in detail as either of its brethren. The third movement,  
'Intermezzo à l'Espagnole,' is singularly engaging."

WEEKLY DISPATCH.

"Though in the matter of scoring his Symphony is essentially  
modern, yet in the flow of the music it is as straightforward as that of  
Haydn and Mozart. It is also full of brightness and vigour, and is  
certain to make a favourable impression at the first hearing, because  
the audience will follow it with ease."

LONDON: NOVELLO, EWER AND CO.

SPECIALLY ADAPTED FOR MUSICAL STUDENTS.

Second English Edition. Royal 8vo. Price 2s.

## SENSATIONS OF TONE

AS A PHYSIOLOGICAL BASIS FOR THE  
THEORY OF MUSIC

BY

**HERMANN L. F. HELMHOLTZ, M.D.**

PROFESSOR OF PHYSICS IN THE UNIVERSITY OF BERLIN.

Second English Edition, translated, thoroughly revised and corrected,  
rendered conformable to the Fourth and last German Edition of 1877,  
with numerous additional Notes and a new additional Appendix bring-  
ing down information to 1885, and especially adapted to the use of  
Musical Students, by

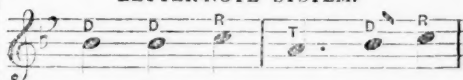
**ALEXANDER J. ELLIS, B.A., F.R.S., &c.**

With 68 figures engraved on wood, and 42 passages in musical notes.  
London: LONGMANS, GREEN and Co.

IMPORTANT TO ALL TEACHERS OF SINGING!!

**THE SIMPLEST and EASIEST METHOD of**  
Learning to SING AT SIGHT from the STAFF is by means  
of the

**LETTER-NOTE SYSTEM.**



The following Works are recommended:—

*For Evening Classes, Choral Societies, Schools, &c.*

**ELEMENTARY SINGING MASTER:** a complete Course of Ele-  
mentary Instruction on the Method. Arranged in four-part har-  
mony. 80 pp., cloth, 1s. 6d.; paper, 1s. In this Course the letters  
are gradually withdrawn, training Pupils to dispense with their aid.

**ELEMENTARY SINGING SCHOOL:** being the Songs and Exer-  
cises of the above Work published separately for the use of  
Pupils. In two parts, of 16 pp., price 3d. each, stitched in wrapper.

**LETTER-NOTE SINGING METHOD.** By DAVID COLVILLE. A  
Course of Elementary Instruction, embracing Modulation and  
Major Mode. Arranged in four-part harmony, and lettered  
throughout. 64 pp., cloth, 1s. 6d.; paper, 1s.

**CHORAL GUIDE:** being the Songs and Exercises of the above  
work published separately, in two parts, of 16 pp., price 3d. each,  
stitched.

**THE (CHORAL) PRIMER:** a Course of Elementary Training on the  
Letter-note Method. This work contains copious illustrations  
of all the most usual intervals, rhythms, and changes of key,  
and the subject of *tonality* or "mental effect" is fully treated.  
48 pp., bound in cover, price 6d.; or in six penny numbers, of  
8 pp. each.

**THE INTERMEDIATE SIGHT-SINGER:** a thorough and  
Systematic Work of Intermediate Instruction in Music, leading  
the Student by easy stages to a thorough conversance with the art  
of Sight-Singing. The music is in four-part harmony and short  
score, and is so arranged that it can be sung in two parts by omit-  
ting tenor and bass. In two parts, of 16 pp., price 3d. each.

*Liberal terms to the Profession.*

Catalogue sent post-free on application to J. A. and Co.

London: J. ADLEY and Co., Letter-Note Publishers, 25, Cornwall  
Road, Finsbury Park, N.

Wholesale Agents:—

London: F. PITMAN, 20, Paternoster Row, E.C.

W. REEVES, 165, Fleet Street, E.C.

## PRIZES for MUSICAL COMPOSITIONS, &c.—

In order to stimulate the production of good music and words,  
Messrs. J. Curwen and Sons offer the following prizes:—

Class I.—For the best Anthem, £20.

" II.—For the best Sacred Part-song, £10.

" III.—For the best Humorous Part-song, £10.

" IV.—For the best Sunday School Piece, £5.

" V.—For the best Words for a Sunday School Piece, £3.

" VI.—For the best Words for a Temperance Song, £3.

" VII.—For the best Words for a Humorous Part-song, £3.

MSS. (except the poems) to be written in the Staff Notation, and  
sent to J. Curwen and Sons, 8, Warwick Lane, E.C., by December 1.  
Each envelope to be marked on the outside "Competition, Class —,"  
and each MS. to bear the name of the Composer or Author.

## HOW TO LEARN TO PLAY THE PIANO

**WELL.** Fourth Edition. Price 1s.

**THE ART OF PLAYING AT SIGHT.** Price 1s. 4th Ed.

**LITTLE DIFFICULTIES IN PLAYING EXPLAINED.** 1s.

**HOW TO FORM and TRAIN A CHOIR.** Price 1s.

**HOW TO TUNE YOUR OWN PIANO.** Price 1s.

THOS. SMITH, Music Warehouse, Bury St. Edmunds.

PRODUCED AT THE  
BIRMINGHAM FESTIVAL  
1885.

THE  
SPECTRE'S BRIDE

A DRAMATIC CANTATA

The English Version by the REV. J. TROUTBECK, D.D.,  
from the Poem by K. J. ERBEN

THE MUSIC COMPOSED BY  
ANTONÍN DVOŘÁK.

Op. 69.

Paper cover, 3s.; paper boards, 3s. 6d.; cloth gilt, 5s.

Vocal parts, 1s. 6d. each.

Full Score, £3 3s.; Orchestral Parts, £2 8s.

THE TIMES.

"The difficult subject selected, Herr Dvořák has attacked with the conscientiousness of a true artist. He accepts all the consequences of his gruesome tale. Character is his first object, beauty a secondary consideration; for all the incidents of the spectral night march he endeavours to find musical equivalents, not avoiding even those effects of bold realism where the terrible borders on the comic. The hills of the midnight chime and of the funeral knell resound in his orchestra, and when the cock crows in the morning we hear his voice as pain as possible in the flute and oboe. . . . His instrumentation more especially is full of the most startling surprises, which defy description. . . . Enthusiastic applause at the end of the performance was with such a work and such a rendering a foregone conclusion."

DAILY TELEGRAPH.

"Antonín Dvořák is now more destined than ever to be the composer who combines in himself the highest qualities of his art. What his symphonies and his 'Stabat Mater' proclaimed, 'The Spectre's Bride' affirms and proves beyond possibility of cavil. I remember saying of the 'Stabat Mater' that it was absolutely original and absolutely great. Now we have another composition of the same character to demonstrate that the first was no 'fluke,' and that the qualities named are really an outcome from the absolute originality and greatness of the author. . . . As the story went on, and the grasp of the powerful music tightened, something like excitement began to pervade the hall. This increased moment by moment, till every number was followed by loud applause, which reached a tremendous climax. At the end Herr Dvořák had again and again to appear amid a tempest of cheers, the natural expression of genuine feeling."

STANDARD.

"This evening the production of Herr Dvořák's Cantata 'The Spectre's Bride' created quite a sensation, moving the festival audience to a stronger declaration of approval than had yet been evinced. Never was applause more fairly earned by the executants, and never did a composer win a more richly merited triumph. . . . Enthusiasm such as was bestowed upon 'The Spectre's Bride' has seldom been heard at Birmingham; and the composer, who conducted, received a greeting at the close that will still ring in his ears when he returns home to Prague."

DAILY CHRONICLE.

"Dvořák's music is powerfully dramatic, there is no lack of melody in the vocal parts, and the instrumental and choral writing is as fine in its way as are the same departments in the composer's magnificent 'Stabat Mater.'"

ATHENÆUM.

"Of the music it is quite impossible in words to convey any adequate idea. Whatever we may say will appear weak to those who have heard the work, and exaggerated to those who have not. The task which the composer set himself in the selection of such a subject was, it will readily be understood, one of no ordinary difficulty. . . . That he has passed triumphantly through the ordeal, that he has been able throughout a cantata lasting more than an hour and a half in performance to keep the attention of the audience at the highest stretch, without inducing the slightest feeling of weariness or monotony, is an achievement of which he may well feel proud. . . . A well-known musician remarked during the performance, 'The man is a magician!' and we heartily endorse the statement."

SUNDAY TIMES.

"As soon as the audience began to get interested applause came frequently, and at the end their enthusiasm knew no bounds. Cheers burst forth again and again, and the triumph of the composer-conductor was such as he will not readily forget. In a word, 'The Spectre's Bride' met with a great and unalloyed success."

LONDON: NOVELLO, EWER AND CO.

Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 8 & 9, Queen Street (E.C.)  
Sold also by KENT and Co., Paternoster Row (E.C.)—Saturday, October 31, 1885.

PRODUCED AT THE  
BIRMINGHAM FESTIVAL  
1885.

SLEEPING BEAUTY  
A CANTATA

THE POEM WRITTEN BY  
FRANCIS HUEFFER

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Paper Cover, 2s. 6d.; Paper Boards, 3s.; Cloth gilt, 4s.  
Vocal parts, 1s. each.

Full Score, £2 4s. 9d.

THE TIMES.

"It would lead too far to follow the composer into all the details of his thoughtful and carefully developed work. Some of the most striking and successful points should, however, be specified. Prominent among these is the prelude to the first scene of the Cantata, with which a tenor song is interwoven. The structure of this piece betrays the accomplished workman, the *Allegro vivace* being especially remarkable for its powerful rhythmic accents, which carry the hearer along with them as in a current of impassioned melody. . . . The work was received with vociferous applause, and there is every reason to think that its success will be a permanent one."

DAILY TELEGRAPH.

"Unquestionably, a good story is here, and well set out for musical treatment. In these respects the composer could hardly have been served better, and Mr. Cowen may consider himself fortunate. . . . No one acquainted in ever so slight a degree with the distinctive talent of Mr. Cowen can be surprised to hear that he has treated the subject of 'Sleeping Beauty' with great success. The composer of the 'Language of the Flowers' is master of a dainty and delicate art peculiarly fitted for such incidents as those above set forth. It enables him, by slight and graceful touches, to make his music serve every picturesque and suggestive purpose. . . . The orchestration is never involved and confusing, while its colouring often suggests rather the French than the modern German school."

STANDARD.

"This evening the first novelty of the Festival was presented in Mr. F. H. Cowen's Cantata 'Sleeping Beauty,' given with the most emphatic success under the *baton* of the composer, who herein has followed up a notable list of successes with a work so fresh, ingenious, and sparkling that it is likely to add the crowning laurel to his reputation. . . . 'Sleeping Beauty' contains all the elements of a permanent popularity, and it will assuredly go the rounds of the choral societies without loss of time. A more emphatic triumph has seldom, if ever, greeted the composition of a native musician. Mr. Cowen was not only vociferously cheered by the audience, choir, and orchestra, but was summoned back to the platform amid a renewed outburst of applause. The Cantata is a valuable addition to the library of English music."

DAILY NEWS.

"The Cantata was enthusiastically received throughout, several of the numbers having been greatly applauded, especially the orchestral interlude suggestive of 'Maidenhood and Dreams of Love'; the opening chorus of the first scene; the Prince's scene 'Light, light at last,' and the final duet for the Prince and the Princess. The composer, who conducted the performance, was loudly cheered at its close. Mr. Cowen's Cantata is a work of exceptional merit, and will no doubt soon receive repetition in many quarters."

DAILY CHRONICLE.

"Every page of the score is instinct with grace and refinement, whilst in the vocal portions—choral or solo—there is not a bar that is ungrateful to the singer. Mr. Cowen's style is popular—better still, it is agreeable and thoroughly English—and he acts wisely in adhering to it. I have no hesitation in saying that Mr. Cowen has written nothing more melodic, nothing more elegant, and nothing more sustained in its musical interest than his delicate setting of the fascinating fairy tale which formed the chief item of the Concert to-night. . . . He possesses the priceless gift of melody—not the melody that comes by 'fits and starts' and then finds its outcome in short themes—but the broad-flowing tunelessness that seems to gather strength as it progresses."

ATHENÆUM.

"The composer has an apparently exhaustless fund of graceful melody. He has written nothing more charming and refined than the opening chorus of fays in the present work; 'Draw the thread, and weave the woof,' or the orchestral interlude descriptive of maidenhood, which may compare with the best parts of his 'Language of the Flowers.' His instrumentation is delicate, varied, and full of fancy, adding not a little to the effect of the whole work. We have no hesitation whatever in predicting for 'Sleeping Beauty' a wide and deserved popularity."

LONDON: NOVELLO, EWER AND CO.